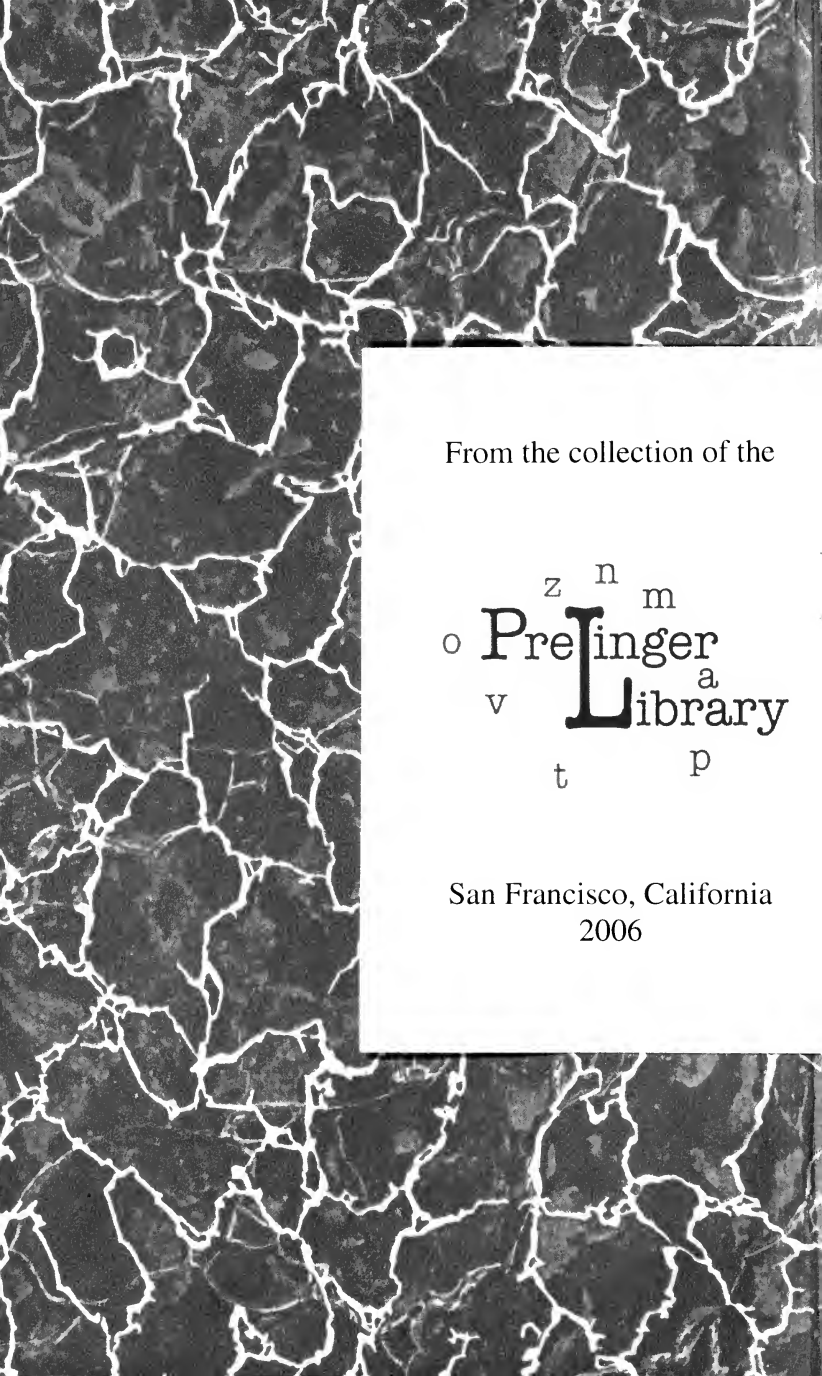
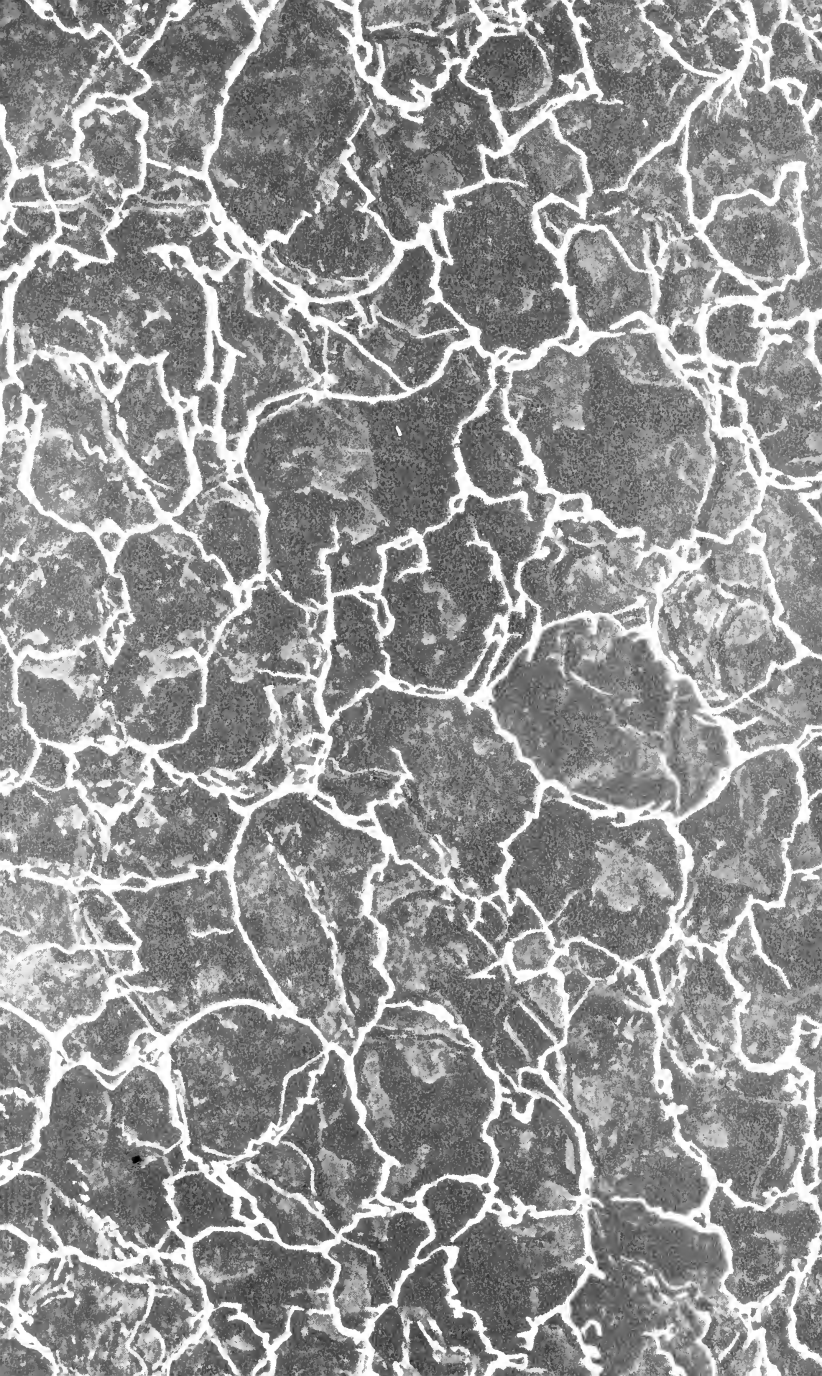




Outdoor, Street-Car, and Radio Advertising

By
JOHN T. HOYLE
ADVERTISING COUNSEL

OUTDOOR AND STREET-CAR ADVERTISING
By JOHN T. HOYLE

RADIO BROADCAST ADVERTISING

536B
Published by
INTERNATIONAL TEXTBOOK COMPANY
SCRANTON, PA.

Printed in U. S. A.

INTERNATIONAL TEXTBOOK PRESS
Scranton, Pa.

82836

CONTENTS

NOTE.—This book is made up of separate parts, or sections, as indicated by their titles, and the page numbers of each usually begins with 1. In this list of contents the titles of the parts are given in the order in which they appear in the book, and under each title is a full synopsis of the subjects treated.

OUTDOOR AND STREET-CAR ADVERTISING

RADIO BROADCAST ADVERTISING

(PART 1)

RADIO BROADCAST ADVERTISING

(PART 2)

OUTDOOR AND STREET-CAR ADVERTISING

Serial 3358 Edition 1

OUTDOOR ADVERTISING

1. Scope of the Subject.—Advertising in the open air is the oldest form of written publicity. As it exists today, it is one of the most effective. It has made tremendous strides within the last few years; not only in quantity, but noticeably in the quality of the whole medium—in its structural betterment and its copy beauty. Structures are finer; locations are more judiciously selected; standardization has brought progress, and the general tone has been raised to the point where many of the best advertisers consider outdoor advertising an indispensable part of their campaigns.

In Europe, posters occupy a very high place in the esteem of the public and have always been used by governmental departments. The Frenchman or German has a good time with his posters. They are clever—or bold—and often naive. He makes them simple and clean, and one feels that the artist himself has dominated the planning of the outdoor message at all times during its preliminary and finished stages. This characteristic gives to French and German posters a very definite personality.

English outdoor advertising is often beautiful, especially the posters produced by some of the railways, showing famous localities along their routes.

Nowhere, however, is the poster medium so well organized as in the United States and Canada; both countries have adopted the same standards of business practice and the same construction, and they use the same

units of size and showing periods. On the other hand, in Europe painted displays and spectacular night displays are less often seen.

2. Outdoor advertising is probably the most thoroughly standardized of advertising mediums. It reaches over 17,000 cities, towns, and villages in the United States and is so organized that it is possible for the advertiser to reach any one or all of these communities almost overnight, and be assured that his poster showing will be scientifically selected, expertly handled, and carefully checked—also that the price will be uniform.

3. A Huge Industry.—Organized outdoor advertising represents an invested capital of $125,000,000. It is a substantial customer of a great many lines of business. It is the largest retail electric-current consumer. It is the second largest sheet-steel consumer. It is first in point of use of electric lamps, sockets, and reflectors. It uses substantial quantities of heavy lumber as well as the regular sizes and ornamental trim types. It consumes a large quantity of structural steel; paint, both the type used for house painting and for the reproduction of copy; adhesives; paper and electrical supplies. The shops and studios contain many tools and a large amount of machinery necessary in wood, steel, metal, and electrical work.

The industry is a large user of both passenger automobiles and trucks, and consequently uses a large quantity of gas, oil, and supplies necessary for their upkeep. Because the work in outdoor advertising is all done on schedule, it requires the services of an efficient garage.

The annual normal purchases of outdoor advertising as an industry represent $11,500,000.

4. Billboards.—The word *billboard*, still in use by the general public, is no longer used within the outdoor

advertising industry. Instead of billboards we now have *poster panels* and *painted bulletins.* These terms are more descriptive of the two principal kinds of outdoor advertising structures now in use.

5. A Changed Viewpoint.—There has probably been a more noticeable change in the country in the last 32 years than in the previous centuries. Now we have over 21,400,000 passenger automobiles on the road in the United States, an attendance totaling 49,000,000 people a week at the movies, and all manner of wonderful inventions which have been given to the American people with which to enjoy life and crowd more variety and activity into the 24-hour period. Most of the wonderful inventions that have been given us have divided our time into smaller units, and have made it more difficult for the advertiser to break through the rush of the day and register his sales impressions.

These changed conditions impel a sincere consideration of the advertising medium which operates without asking the public to devote much of its own time to the reception of the message. Hence, outdoor advertising is today one of the major advertising mediums in this country. It offers the local or national advertiser a powerful, flexible, and convenient method of selling his goods or service to the public at a profit, and it forms a fundamental part of the annual selling plans of thousands of advertisers, large and small, in all sections of the country.

In addition, outdoor advertising has special significance in relation to the development of a distinctively American poster art, and the medium offers many opportunities to the ambitious artist or art student. It exerts and will exert a widespread social and educational influence on community life.

ORGANIZATIONS OF THE OUTDOOR INDUSTRY

6. Major Organizations.—There are four major organizations in the outdoor industry; namely, the General Outdoor Advertising Company, Outdoor Advertising Incorporated, National Outdoor Advertising Bureau and Traffic Audit Bureau, Inc.

7. General Outdoor Advertising Company.—The General Outdoor Advertising Company is the organization of so-called plant owners. All of the sites upon which the structures of organized outdoor advertising are placed are either owned or leased by a member of the company. Ownership, however, is comparatively rare, so that the greater number of the locations are leased from property owners. It is estimated that 200,000 landlords receive rentals from company members. In most instances the property is idle and, except for these rentals, would bring in no revenue whatever.

8. Outdoor Advertising Incorporated.—Outdoor Advertising Incorporated is the selling organization contacting agencies and advertisers.

Outdoor Advertising Incorporated is interested in only one thing—the development of a wider, more intelligent, and more profitable use of outdoor advertising by national advertisers. It offers the counsel and sales assistance of a thoroughly trained and experienced organization of representatives who have not only a specialized knowledge of outdoor advertising but a thorough understanding of general merchandising and advertising. These representatives know the application of the medium to markets, and approach advertising problems from the marketing point of view. They have, of course, a complete understanding of the various classifications of outdoor advertising and the possible combinations that may be used to accomplish the greatest results in conjunction with other media.

If necessary, an art director or a copy adviser will sit in conference with client, agency or solicitor, for the purpose of discussing outdoor art and copy.

Advertising ideas, written copy, and colored visual sketches form a regular part of the service, rendered without charge to advertising agencies and solicitors.

9. The approach to the advertiser is made in cooperation with the agency or solicitor through which the business is being placed.

Outdoor Advertising Incorporated will not help an agency or a solicitor to secure an account already active with another agency or solicitor. The company does not maintain facilities for the placing of business, will not enter into contracts with advertisers, but will always have such contracts executed through the agency or solicitor selected by the advertiser.

Since Outdoor Advertising Incorporated represents the industry at large and not the interests of any particular plant owner or group of plant owners, it does not designate or recommend facilities to be employed in towns where more than one outdoor advertising plant is available.

In 1935, Outdoor Advertising Incorporated reaffirmed its policy of not accepting hard-liquor advertising on posters. Paint or spectaculars (see Arts. 66 and 83) may be used where there are no legal or other restrictions. No restriction is imposed, however, upon beer or wines in respect to either paint or posting.

10. National Outdoor Advertising Bureau.—The National Outdoor Advertising Bureau is the agency organization formed and operated by 200 of the larger advertising agencies in the country and maintained as a placing bureau. Through this organization, with its widespread contacts and facilities, the agency may obtain accurate information as to outdoor conditions in any part

of the country and place its contracts in any section or in all sections accurately and economically. By this cooperative method it is possible to secure for the advertiser a more complete service at a lower cost than would be possible in any other way. The Bureau has been declared, by many leaders of the advertising profession, to be the finest cooperative organization for service now existing in the entire field of advertising.

11. The purpose of the Bureau as originally conceived by its organizers and, as constantly maintained, is to enable any and all agencies doing a general advertising business to function systematically in the outdoor medium at a regularly established commission to the agency on any and all outdoor plants, without the need for special and individual bargaining with the plant operators where space is desired. The Bureau is operated primarily to serve its agency members in their work of buying space for clients, and is not operated for profit. The Bureau is run for the equal benefit of all agency members, without regard to the size of the agency or the volume of outdoor advertising placed. Particular attention is devoted to illumination service on night displays, and close watch is kept on this phase of service to see that illumination is rendered from dusk till midnight on all displays bearing illumination.

The field-service work of the Bureau has well been called the Audit Bureau of Circulation of Outdoor Advertising.

12. Commission Arrangement.—The gross commission applying to outdoor advertising is $16\frac{2}{3}$ per cent. Of this gross commission 13 per cent is apportioned by the Bureau to the agency member for whom the business is placed. This 13 per cent commission is deductible from remittances for service. The entire Bureau organization and its complete operations are maintained on the remain-

der of $3\frac{2}{3}$ per cent. Under this arrangement, the Bureau makes payment to all plant owners.

13. Canadian Solicitorship.—The Bureau holds the only franchise for solicitorship in the United States through which an American agency can place outdoor advertising contracts with Canadian plant operators.

This franchise has been gained only through cultivation of the Canadian plant owners over a period of many years. Bureau representatives are always in attendance at Canadian conventions and at other meetings in Canada, and the Bureau holds the good-will of the industry in Canada to just as great a degree as it is enjoyed in the United States.

14. Traffic Audit Bureau, Inc.—The Traffic Audit Bureau, Inc., is a non-profit service organization representing the Association of National Advertisers, Inc., the American Association of Advertising Agencies, Inc., and Outdoor Advertising Incorporated. It is the established, national authority for the authentication of the circulation values of outdoor advertising, just as the Audit Bureau of Circulation is the official authority for authenticated circulation values in newspapers and magazines.

15. Classes of Membership.—The Traffic Audit Bureau, Inc., has three classes of members:

Corporate Members.—Eight Corporate Members, representing the three organizations, form the board of directors and exercise the entire control of the corporation.

Service Members.—The thirteen hundred service members represent every important advertiser, agency, direct solicitor, and source of business in the United States.

Plant Members.—The more than one thousand plant members of the Traffic Audit Bureau represent the actual operators of poster and painted-display plants throughout the United States.

The work of the Traffic Audit Bureau, Inc., was conducted during the year 1935 at a cost of 35 cents per poster

panel per year, or at a charge to the plant operator of less than 3 cents per month per panel. The fee for the audit of painted display is 70 cents per unit per year.

16. Value of Audit Service.—The advantages of audited circulation may be summarized briefly. The Traffic Audit Bureau, Inc., resulted from a demand on the part of advertisers and agencies for a more accurate and detailed knowledge of the advertising values of the outdoor medium. The experience of plant members whose properties have been audited justifies the following conclusions:

(*a*) Plant audit results in a greater confidence on the part of advertisers and agencies in space buying.

(*b*) Plant audit gives the operator a vital basis for selling and provides sales representatives, both national and local, with real selling arguments.

(*c*) Plant audit insures plant investment by providing the operator with guidance for economical and efficient plant location and construction.

(*d*) The work of the Traffic Audit Bureau has brought added power and dignity to the entire outdoor industry through the spirit of cooperation generated between buyer and seller.

STATUS OF OUTDOOR ADVERTISING

17. Growth of the Industry.—Outdoor advertising is a national institution. Together with the newspaper, magazine, and radio, it must be considered as one of the major media in the planning of an advertising program. It is not a competitor of the others. A friendly rival would be a better term. Each major medium has its job to do —its well-defined place in a properly balanced schedule.

Outdoor advertising is one of the newer media. Thirty years ago it existed only in spots and was confined largely to painted barns and fences. Today it covers the United States and Canada like a blanket and probably is more nearly standardized than any other medium.

18. It is significant that during the last two years when more has been demanded of advertising dollars than ever before, many new advertisers have been attracted to the outdoor medium.

There are several logical reasons for this trend:

1. Outdoor advertising has a distinct appeal to the advertiser because of its size and visibility.
2. It works 24 hours a day, and the constant repetition of the message insures lasting impression.
3. Its extreme flexibility enables the advertiser to reach any section or city, or even any part of a city, without waste coverage.
4. The low cost of circulation on a per thousand basis, and the positiveness of the coverage, make it attractive from a purely price viewpoint.

Advertisers have been quick to sense these things and are more and more inclined to find a place on their program for the outdoor medium.

19. Classification of the Outdoor Industry.—The business of outdoor advertising is classified according as it is used nationally, locally or cooperatively.

The term *national business* refers to the outdoor advertising of any product or service which is the subject of national or sectional distribution.

The term *local business* refers to the outdoor advertising of any retail merchandising or manufacturing business, product or service, the distribution of which is confined within the metropolitan zone or recognized retail trading area in which the related contract is to be performed.

The term *cooperative business* refers to the outdoor advertising of any product or service which is the subject of national or sectional distribution for which outdoor advertising payment is made in part by the manufacturer, his distributor, and his retail outlets.

20. Code of Ethics.—The code of ethics observed by all members of the various organizations is briefly as follows:

1. To provide an efficient advertising service outdoors.
2. To give to the advertiser's message coverage of the population as it moves within and through the retail-trading and wholesale-distribution areas.
3. To conduct the business of outdoor advertising so that there will exist at all times an equal opportunity for all advertisers and their accredited advertising representatives.
4. To recognize the economic and social value of other media of advertising and to cooperate with them in the general interest of the advertiser and the public.
5. To serve the public through giving publicity to meritorious products and services conducive to the general welfare of the consumer.
6. To give encouragement and support to projects, either community, state or national in scope, which are of benefit to the public.
7. To place and maintain outdoor-advertising facilities in such a way that they will be acceptable to reasonable-minded persons and to the end that the natural beauties of the rural landscape and the amenities of historical and public shrines will be protected and preserved.

21. Standards of Practice.—Members are prohibited from posting, painting, placing, or affixing advertising copy of any description on rocks, posts, trees, fences or barricades. Moreover, members shall not place or maintain, for advertising purposes, structures which are within the right-of-way of a highway; or without a lease or consent from the property owner or his agent; or which create an obstruction of view constituting a hazard to traffic; or which are not in proper physical condition.

22. Standards of Copy.—Members are prohibited from displaying copy, either pictorial or otherwise, which is critical of the laws of the United States or any state, or which induces a violation of those laws, or which is offensive to the moral standards of the community at the time the copy is offered for display, or which is false, misleading or deceptive.

PUBLICITY CONSIDERATIONS

23. Repetition Value.—Repetition is a highly important attribute of advertising. An outdoor advertisement is always open to view; it is always working; always being seen; morning, noon, and night, day after day, and week after week. The outdoor advertisement is always impressing its message upon the minds of the people who make up the market. Full coverage showings of poster or painted displays give time repetition as well as place repetition, constantly repeating and reinforcing the impressions previously made. These constant and frequent repetitions of the advertiser's message constitute one of the chief attributes of outdoor advertising.

24. Circulation Values.—The verification of outdoor circulation is based on physical problems often different from those of publications. The location of the outdoor structure, its position, the speed of the reader, the length and angle of approach are all factors in evaluating circulation.

The operator of an outdoor-advertising plant who has become a plant member is responsible for the preparation of a so-called plant-operator statement. In character, this is similar to the publisher's statement required by the Audit Bureau of Circulation. Having determined the effective circulation for each poster-display location in the plant, the operator proceeds to determine the space-position value of each individual poster panel in relation to the effective circulation to which it is exposed.

25. Types of Traffic.—There are three types of traffic considered.

Class A traffic is a traffic stream composed of practically all passenger automobiles and a negligible proportion of truck and street-car or bus traffic.

Class B Traffic is a traffic stream with a general mixture of passenger automobiles, truck, and street-car or bus traffic.

Class C Traffic is a traffic stream with a relatively high proportion of truck and street-car or bus traffic.

26. Character of Location.—The character of the location is classified according as it is residential, retail, or manufacturing.

A residential area is one in which more than 50 per cent of the frontage on the street is occupied by buildings used as dwellings. A first-class residential area is one within which the average dwelling (not including the lot) has a current replacement value of over $10,000, or an area dominated by modern Class A apartments or flats. A second-class residential area is one within which the average dwelling has a current replacement value of between $2,500 and $10,000, or an area dominated by apartments or flats of second-class construction, or old, out-of-date apartments of first-class construction. A third-class residential area is one within which the average dwelling has a current replacement value of less than $2,500 or an area dominated by tenant buildings or rooming and boarding houses.

A retail shopping area is one in which more than 50 per cent of the frontage on the street is occupied by buildings used for retail selling. A first-class retail shopping area is one characterized by high-class department stores, specialty shops, hotels, theaters, and office buildings. A second-class retail shopping area is one characterized by a mixture of medium-sized department stores, small business establishments, and middle-class restaurants, theaters, and hotels. A third-class retail shopping area is one characterized by retail stores catering principally to the laboring class, and by low-priced restaurants and theaters.

A manufacturing area is one in which more than 50 per cent of the frontage on the street is occupied by structures or plants used for manufacturing, wholesaling or industrial purposes. A first-class manufacturing area is one characterized by light manufacturing or wholesale business. A second-class manufacturing area is one

characterized by heavy manufacturing, wharves, docks, freight terminals or warehouses.

27. The circulation of outdoor advertising is limited only by the number of those who walk or ride on our streets and highways. There are over 23,000,000 automotive vehicles in use in this country. Golf, tennis, and other outdoor sports are more popular than ever before. Tremendous stadiums are being built in the cities. Hundreds of thousands attend the big football and baseball games. The "movies" are steadily gaining in popularity. Every summer the highways are filled with motor-tourists on their way to and from vacation-land. The rural population is moving daily in and out of market centers.

A great change in the habits of our population has clearly taken place. The entire country is out of doors and "on the move" as often and as long as possible.

28. Position of Advertisements.—Painted bulletins, poster panels, and all other outdoor advertisements are placed to reach effectively the greatest number of persons passing a given point. Owing to individual conditions this may necessitate placing the bulletins in any one of the following positions:

Head on—located at a turn or the end of a thoroughfare, directly ahead of on-coming traffic.

Semi-head-on—at the side of a thoroughfare at an angle that will show for a considerable distance to traffic going in one direction.

Parallel—parallel to the road or street, showing equally to traffic going in both directions.

It must be remembered that outdoor advertising is impression giving; it does not reason why or become argumentative. It must suggest pleasingly by color and picture. It must present one thought, quickly, dominantly. It is well adapted to accomplish this by its color, size, and position.

Fig. 1, which received honorable mention in 1934, is a form of outdoor advertising of the humorous, impressionistic type that readily catches the eye and registers attention. It was used locally in the Detroit area.

POSTER ADVERTISING

29. Varieties of Outdoor Advertising.—There are many varieties of outdoor advertising, but as considered in the advertising business, there are but two general divisions—poster advertising and painted-display advertising.

FIG. 1

30. Kinds of Posters.—In poster advertising, the advertiser's copy is displayed by means of pasting paper sheets—lithographed, printed or hand-painted—on a steel-surfaced standard structure, built for the purpose.

The primary form in this division of outdoor advertising is the 24-sheet poster, displayed on the standard poster panel, 12 feet high and 25 feet long. These posters are usually lithographed, but they may be printed, and the hand-painted (or custom-made) poster is a special method of using the 24-sheet poster to secure certain definite effects.

BB 536B 3358

FIG. 2

The secondary form of poster advertising is the 3-sheet poster, displayed on a standard 3-sheet poster panel 5 feet wide and 8 feet high.

In poster advertising, the advertiser buys a set *showing*, or group of poster panels not subject to individual selection, but so arranged as to give general coverage.

31. Advantages of Poster Advertising.—The chief advantages of poster advertising may be given as follows:

1. It admits of monthly change of copy.
2. It is uniform in character because the poster is lithographed, while painted displays are each done by hand.
3. It gives a uniform-sized publicity throughout a city; is well distributed in all neighborhoods, and guaranteed to be so.
4. It is particularly adapted to short-term advertising to cover a season. For instance, mince meat may be advertised in December to cover the heavy demand, or underwear may be featured for both spring and fall trade. Summer underwear may be advertised through posters in some sections of the South and on the Pacific Coast even in January. The United States and Canada cover such a latitude in temperature and conditions that most advertisers have continuous markets, even though their products be seasonable.
5. Color: The lithographed poster offers the widest latitude in the reproducing of many colors and in the faithful reproduction of products.
6. Its size offers an opportunity to emphasize the essential parts of an advertiser's message.

32. Twenty-Four Sheet Poster.—Standard 24-sheet poster panels are located within the built-up sections of cities at strategic points where traffic is heaviest; along main avenues and boulevards; on highways entering the city; along railroads; in shopping and business centers; and at interurban trolley and bus-line terminals. Wherever the tide of traffic flows they tell their story to the people.

The poster panel is 12 feet high by 25 feet long. The molding and lattice work are painted green. All panels throughout the United States are uniform in design and

for Pep!
SALT
BATHS
at Home
WORCESTER
IODIZED
SALT
The same salt used
for table and cooking

FIG. 3

appearance. At important points of night traffic in large cities, the panels are illuminated. Change of copy is provided every 30 days by posting of new paper.

Poster advertising is sold in groups called showings. All showings in a given town are equal in coverage and advertising value.

In laying out these showings scientific methods are applied to find the coverage requirements of the market. The outdoor organizations, working in conjunction with the plant operator and city departments, make a survey of the traffic flow on all the main arteries of travel, ascertain the location of shopping centers, amusement centers, and so forth. These factors form the basis for working out the location of panels to provide a thorough coverage of the market—a coverage that reaches all the people with constant repetition.

An example of the 24-sheet poster is shown in Fig. 2.

33. Three-Sheet Posters.—The modern 3-sheet poster is the smallest standardized unit of outdoor advertising used by poster men. As the name implies, these posters consist of three units of poster-size measurements. The 3-sheet poster is 82 inches in height by 41 inches in width over all when posted. When posted on the standard 3-sheet poster panel, which is 4 feet 10 inches wide by 8 feet 7 inches high, it is surrounded by a white paper mat or blanking.

Grocery stores, delicatessen and drug stores predominate in the neighborhoods where 3-sheet posters are found. Various brands of the following products have been extensively advertised on these posters: ginger ale, bread, butter, canned milk, soap, flour, chewing gum, coffee, crackers, syrup.

Three-sheet posters are usually lithographed and the prices depend largely on the nature of the design.

A typical 3-sheet poster is illustrated in Fig. 3.

34. Three-sheet posters have a "point of purchase" advantage because they are in a position to deliver the final word about products of every-day use in the home.

They are located at eye level, are familiar and friendly —a part of the local environment. Three-sheet posters, also, are sold in groups called showings. Each showing consists of enough panels to provide a thorough coverage of the retail and residential sections of the city. They are not intended to reach the automobile or transient circula-

FIG. 4

tion; 24-sheet posters or painted displays of large size are designed for that purpose. Three-sheet posters reach the permanent residents of local communities in or near the places where they make their daily purchases.

These posters serve to supplement, extend, and reinforce other forms of advertising.

New posters are placed on the panels every 30 days, thus providing frequent change of copy.

PAINTED-DISPLAY ADVERTISING

35. In painted-display advertising, the advertiser's copy is displayed by a system of flashing electric lights or the copy is painted by hand on the advertising space, which may be a steel-surfaced standard structure called a

painted bulletin or a wall especially selected for its advertising value. Often the advertising unit takes the form of a combination of painted steel surfaces and electric bulbs.

Painted-display advertising embraces the following: (1) Spectacular electric displays; (2) painted bulletins, including city bulletins, suburban bulletins, highway bulletins, and railroad bulletins; and (3) painted walls, including city walls, suburban walls, and town walls. In all forms of painted-display advertising, the advertiser may buy specific and selected locations. In some cases, however, where coverage is looked for, bulletins and walls may be arranged and sold in groups or showings.

In Fig. 4 is shown an excellent example of humorous outdoor advertising. This design recently received honorable mention.

36. The chief advantages of painted-display advertising are as follows:

1. Painted displays have the value of permanence or the constant repetition of an idea for 365 full days. They make an advertiser a part of the daily life of the neighborhood in which they stand.
2. They stand all kinds of weather conditions and, according to the usual contract, are kept bright in color by at least one repaint and often as many as four repaints a year; copy is sometimes changed upon additional charge.
3. Painted displays are often isolated from other advertisements. Each is built of a size to fit a location and to dominate the locality.
4. An advertiser can use as few displays as he chooses; if he wants to give publicity to one of his distributors at one certain street location by means of a painted wall, he can do so. He need not cover the entire city if he is not ready to do so.
5. *Size:* Painted displays and walls are the largest advertising units known.
6. *Color:* Painted displays make use of a brilliance of colors which appeals to all classes of people.

DETAILS OF OUTDOOR ADVERTISING

37. Plant.—An outdoor advertising plant is the entire number of poster panels, painted bulletins, painted walls, wall bulletins, railroad bulletins, suburban bulletins, spectaculars, and semispectaculars located in a city or district and owned and operated by an individual or firm.

Some plants consist entirely of painted displays, others of poster panels only, while all kinds of displays are combined in other plants.

38. How Business is Conducted.—Each local plant owner secures local business directly from the local advertiser, but the solicitation and handling of national advertising contracts is done through the advertising agencies as previously described (see Arts. 8 and 9).

An advertiser who operates in more than a local district and who is interested in a section of the country other than his own immediate neighborhood, will seek the services and advice of an advertising agency. If he is ready to consider the use of posters, he will discuss his problem and probably ask for costs and a plan. He then receives an estimate covering the territory about which he has inquired. This estimate will show the total number of posters required, the additional number of renewals required for replacing posters torn by weather or necessary to permit new posting where change of location is made, and also will give the rate per poster per calendar month and the total cost of his projected campaign.

The advertising agencies have men who are specialists in creating ideas and sketches. They develop every phase of the copy appeal necessary and assist the advertiser in coordinating his poster campaign with his sales plans and with other advertising which he may be contemplating, in addition to advising him in all poster matters.

39. Location and Size of Poster Boards.—Poster boards are built in locations where the public can obtain an unobstructed view, mostly on street-level positions showing to all vehicular and pedestrian traffic, sometimes on roofs, or set back into lots as yet not built upon. The tendency is not to crowd too many boards into a given frontage, and to avoid building so far into side streets as to lose the vision advantage from a main street. Each location is developed upon its merits, so as to be of the greatest value to the advertiser in his appeal to the public.

40. Basis of Poster Display.—A poster plant is divided into a number of showings of equal value in point of distribution, and a showing, or equal parts thereof such as $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$, is the unit of purchase by an advertiser. It might be said that a full showing compares to a full page in a magazine, a half showing to a half page, and a quarter showing to a quarter page. A full showing consists of a sufficient number of panels to cover a city or town intensively and evenly. A half showing consists of half the number of panels of the full showing. The half showing is the display generally recommended. A showing is the unit of sale for every national advertiser; it is as nearly equable as it is possible to make it, and will really reach all sections of the city and all classes of the population. In towns and the smaller cities, a half or a full showing is the only showing allowable.

41. The time unit of a poster showing is a calendar month. A complete poster advertising campaign is continuous with a change of posters monthly, but seasonal campaigns may be used for a series of months or even a single month. The advertiser is thus enabled to spread his message for any chosen length of time over the entire nation or part thereof, or confine it to a selected state, city or town, consistent with his marketing conditions. A period of five working days is required to complete

posting of a poster display, but in every event a full 30-day showing is furnished the advertiser.

A lithographed poster is guaranteed to stand exposure for at least 30 days without fading.

The term *panel* is used to describe a single board upon which one poster is posted. An ornamental molding, painted a standard green, composes the frame of the panel. The over-all size of a standard poster panel is 12 feet in height by 25 feet in length. The inside dimension of the actual posting is 23 feet 6 inches in length, including blanking.

The uniformity of size and construction places all advertisers on a par in so far as the unit of physical space in the medium is concerned. Comparative attention value, strength, and impressiveness come from the poster itself, which makes it essential that the design embody the best quality of word and pictorial copy.

42. Poster Sizes.—As already stated, the standard poster-board size is 12 feet high by 25 feet long. For the poster itself, lithographers use a unit of space measurement known as *sheet*, which is 28 inches high by 41 inches wide. The standard poster, familiar in all our cities and required in accredited outdoor plants, is known as the 24-sheet poster and its size is 19 feet 8 inches long by 8 feet 10 inches high. There are some variations due to requirements of lithographers' presses.

On elevated railway and subway stations, even on steam railroad stations, posters of 1-sheet, 2-sheet, 3-sheet, and 8-sheet sizes are used. But, with the exception of the standard 3-sheet poster, these are not included in outdoor advertising as recognized by outdoor-advertising men. They are rather nearer to street-car or bus advertising and are sold by companies controlling those privileges. Recognized poster men confine themselves entirely to but two sizes of poster; namely, the 24-sheet and the 3-sheet.

43. How Posters Are Measured.—In Fig. 5 is shown a diagram illustrating poster sizes, the common size being a 24-sheet poster. All are the same height as four single sheets, the length merely increasing 39 inches for each 4-sheet unit added. Posters of 8-sheet size or larger are called *stands*. Thus, a 24-sheet stand consists of 24 sheets, each 28 inches high by 41 inches long, including the white lap or margin around each sheet. These margins do not show when the sheets are matched together. When posted on the steel facing, a white-paper margin called *blanking* is framed around the poster, and gives it a trim, clean, presentable appearance, much the same as a picture mounted in a frame with a mat to set off its colors.

Large posters are not always made up altogether of single 1-sheet sections. Sometimes a section will be several times the size of a single sheet. This enables the advertiser to save in the cost of color work, as only one-half of the poster may require two colors. In folding, the sections are arranged conveniently for the bill poster, thus obviating any confusion in posting the paper on the board.

44. Cost of Poster Advertising.—The way outdoor advertising is used and its cost depend upon circumstances surrounding a campaign. Each case is somewhat different from others. The rates for poster advertising are usually changed not more than once a year, unless urgent conditions cause other changes. They are based on a charge of so much per sheet per calendar month and are submitted to the advertiser on the 24-sheet basis; thus, for instance, at 40 cents per sheet, the rate would be $9.60 per 24-sheet panel per month. There is no discount for quantity. (Exceptional cases allow a week's posting; for example, for a theatrical company that will be in a city for a limited engagement. In these cases, a special rate is charged for the service, which is, of course, higher than the regulation charge.)

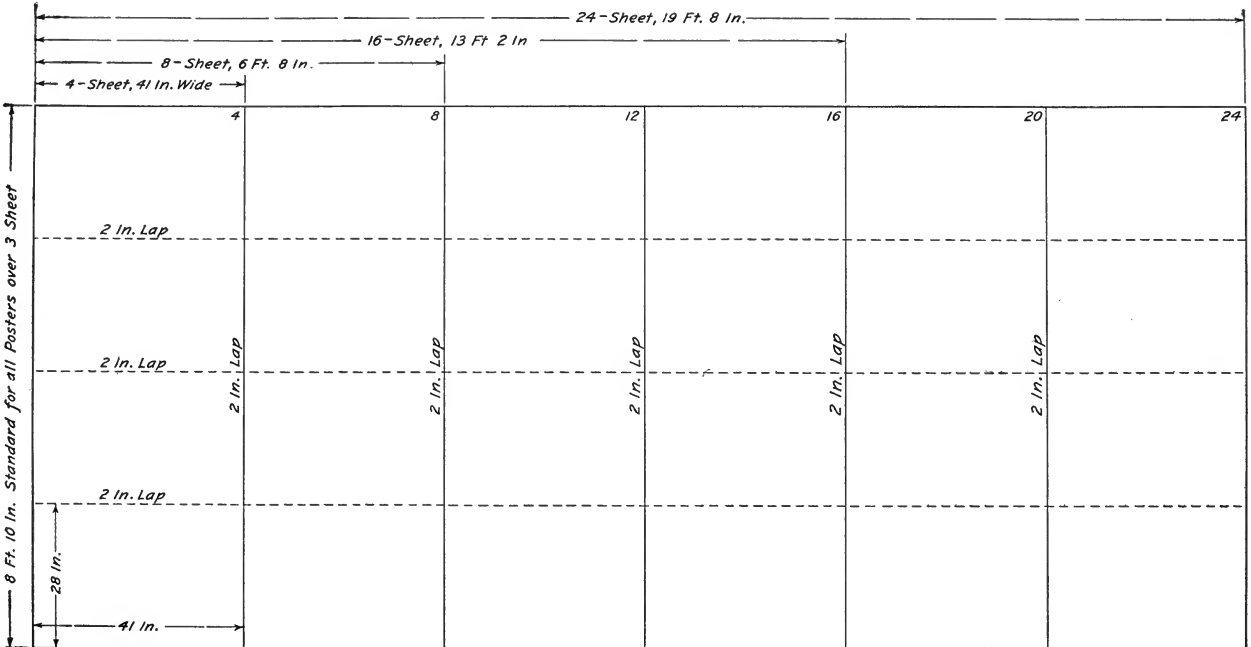

24-Sheet, 19 Ft. 8 In.
16-Sheet, 13 Ft 2 In
8-Sheet, 6 Ft. 8 In.
4-Sheet, 41 In. Wide
8 Ft. 10 In. Standard for all Posters over 3 Sheet
4
8
12
16
20
24
2 In. Lap
2 In. Lap
2 In. Lap
2 In. Lap
2 In. Lap
2 In. Lap
2 In. Lap
28 In.
41 In.

FIG. 5

45. Poster Design.—As to technique, poster design has, within recent years, become a profession of its own. It demands a peculiar type of composition and is more exacting than almost any other class of advertising, because of the necessity for making an instant impression and telling a story in the seconds of time that the average poster is on view.

Many of the outstanding artists in the country are now employed in producing the posters and painted bulletins that adorn our boulevards and highways. One of the strongest influences in the development of outdoor technique during the last five years has been the National Exhibition of Poster Art, held each Autumn in Chicago. By stimulating a widespread and wholesome competition in poster design and treatment it has placed an emphasis upon this branch of creative effort that has resulted in a marked improvement in the displays that line our streets and highways.

FIG. 6

A beautiful specimen of poster design is shown in Fig. 6. This design received first prize at the Chicago Poster Exhibit in 1934. Note the small amount of copy on the poster, and the introduction of the human element.

46. Special Poster Locations.—In large cities the owner of a poster plant must pay high rental for special locations, which, of course, are of increased value to the advertiser. These are analogous to preferred positions in newspapers and magazines. Displays in such locations are, for the most part, illuminated at night. These locations are included in the list furnished the advertiser when he asks for an estimate for a showing and are a part of the showing which he receives.

47. Cost of Covering a Territory.—In some 8,000 towns and cities the cost of posting a 24-sheet showing is less than $200,000 for a calendar month, the cost of the poster paper itself and the expressage or freight being additional. This is a real national showing. It is very seldom any advertisers wish to undertake so gigantic a campaign—they usually select territories, such as cities of a certain size, or certain states, or even industrial districts.

For example, an advertiser, desirous of securing publicity in a single state, might decide to place displays in only the cities of 10,000 population and over in that state, in which case an exact estimate of cost would be furnished him for posting in those cities for the month or months selected.

The advertiser can then consider this cost with whatever other local work he is going to do, which may include newspaper advertising or street-car or bus advertising; and he can determine precisely what his campaign will cost; how many dealers he will reach; how many people he will affect, and thus have a thoroughly complete drive mapped out and ready to carry into effect. In other words, all the data are furnished him upon which he may definitely plan out a campaign in advance.

48. The *cost per thousand* is the common denominator in determining the economy of advertising. Circulation, or the number of people who can see the advertisement in

a medium, is the accepted basis for computing its cost. In outdoor advertising the circulation is so great that the cost per thousand is unusually low. Cost figures, however, are subject to frequent change, so that it is difficult to furnish estimates for named cities or states that will remain constant. A fair estimate of the cost of poster showings, in cities of typical populations, is shown in Table I. The figures refer only to space and service rendered by the plant owner.

TABLE I—COST OF POSTER SHOWINGS

Population of City, in Round Numbers	Number of Posters		Number of Renewals	Space Cost 1 Month	Cost per Thousand Circulation per Day
	Regular	Special			
25,000	6	1	1	$ 71.80	$0.09
120,100	12	4	3	233.60	0.06
214,100	20	8	6	436.00	0.06
395,200	36	13	10	735.80	0.06
538,000	32	28	12	1,229 60	0.07
936,500	40	30	14	1,362.00	0.05
2,035,900	74	36	22	1,837.20	0.03

49. Poster Service.—When an order is received from the advertiser, the poster-plant owner agrees to post, for the month or months required, on the boards of the designated city or town, the size showing contracted for, to replace without extra charge during this time any paper damaged by weather or other cause, and to furnish, upon completion of the posting of the posters, a list of the locations on which the paper was posted. Renewal paper averages about 20 per cent; therefore, if 50 posters will make a showing, 10 additional must be included.

When an advertisement appears in a periodical or newspaper, a copy mailed to the advertiser proves its actual appearance. So when a poster campaign is on the boards, the advertiser receives a list of the exact locations upon which his poster advertisement is posted.

50. Cooperative Posting.—Some manufacturers have adopted a selling plan which demands that a portion of the local advertising investment be paid by the dealer. This is called *cooperative poster advertising.* The cooperative plan calls for the display of the dealer's name on the posters. Imprint or overlay strips should not be used for this purpose, as they come off very easily. Plant owners do not guarantee that such surface strips will stay up for the 30-day period. The imprint bearing the dealer's name should be lithographed or printed on the poster itself in a space provided for it. If this is properly done, the dealer's name appears as part of the poster design.

51. Methods of Printing Posters.—There are a number of ways of printing posters, but only the important processes will be here mentioned:

Lithography: The lithographic process of printing from stone permits the use of from three colors up to eight and sometimes more, giving splendid reproductions of the original sketches in a soft tone.

Aluminum plates: A more modern adaptation of the principle of stone lithography. It is economical and satisfactory.

Zinc plates: Also a modern development in lithography which has working advantages over stone and which turns out very faithful color reproductions.

Wood-block process: An early form of printing large posters, usually used for lettering and decoration with some pictorial copy. It is really not suitable for high-grade work of lithography, because of its limitations.

Some form of lithographed poster is the most commonly used. The cost depends upon the quantity, upon the number of sheets, and the number of colors used. The quality of ink and paper makes a difference in poster cost. The best colors do not fade in a month's showing, and the best paper does not tear away easily. The trade tendency is toward more artistic designing, use being made of the work of well-known artists, and better coloring.

An excellent example of this high-class work is shown in Fig. 7. It will be noted that the humorous slant is quite in evidence, yet the message sought to be conveyed is unmistakable and will appeal to all who travel the railroad by night.

KINDS OF POSTERS

52. Stock Posters.—In addition to the lithographed posters made from special designs for advertisers, many lithographers deal in stock posters that can be bought in any quantity. The stock part of the poster is printed in large quantities with a space left in which the advertiser

FIG. 7

may have his name, address, or other matter inserted. For example, a stock design showing several women in street dress may be used for a department store or for a woman's specialty shop. Stock posters are used only by local advertisers. They lack the individuality required by larger advertisers, but are just the thing for those who cannot afford to have large quantities of colored posters printed. Stock posters are largely used by banks, clothiers, dairies, florists, furniture dealers, jewelers, etc. Contracts are usually placed on a 12 months basis, with a change of copy each month. The retailer is, of course, given the exclusive right to use a certain series of designs

in his community, so that local advertisers can avail themselves of the pulling power of poster advertising.

53. Hand-Painted or Manugraph Posters.—There are times when a local advertiser can use only a few locations, in which event the plant owner can have posters painted by hand made for him. In making the manugraph, the original is done by hand, on a screen, by an artist. Duplicate posters are placed over the original and, by strong light, an artist of less experience traces and fills in the second, third, and so on. This reduces the cost. Space is left for the dealer's name. Some of the uses of this form of advertising are to capitalize some news announcement, and to meet conditions in local territory.

PREPARATION OF POSTER ADVERTISING

54. The Investigation.—The first step in copy preparation is the investigation. This usually covers every phase of marketing the product. It may be necessary to conduct a dealer survey to discover the attitude of the retailer and the standing of competitive articles. A consumer investigation may also be desirable. The questionnaire method is the usual procedure, and the survey is made by trained men and women who can be depended on to render an accurate report. Valuable information may be gained from a visit to the advertiser's factory to observe each step in the manufacture of the commodity. The investigation should be thorough, and the facts, when gathered, should be as accurate as possible.

There has been within the last two years a great deal of intensive study as to traffic flow and visibility, and accurate figures and charts have been compiled that show at a glance the intensity of traffic flow and the character of traffic from a buying standpoint in all major centers. This makes it possible to select locations in any part of the country with a very definite idea as to their value from a circulation standpoint.

THE RIGHT FORM OF OUTDOOR ADVERTISING

55. Factors Governing Form.—Having completed the market investigation the advertising man is ready to determine the form of outdoor advertising to recommend and the term of the campaign to be covered by contract.

The following outlines will be helpful in coming to a decision:

Poster advertising should be recommended when general coverage, general distribution, and repetition are the main factors for consideration, such as:

1. The product is sold by a large number of thoroughly distributed retail outlets.
2. The product is consumed in a short period of time and requires frequent replacement.
3. The product has a small unit cost.
4. When the product is of large unit cost using exclusive or few dealers, and is of wide public interest.

The term of the poster campaign should be governed by the following considerations:

1. If the product is consumed frequently and at a constant rate throughout the year, then the campaign should be on a 12-month basis and the objective to be accomplished should be divided into twelve copy messages containing a major factor of continuity in basic sales appeal and copy theme, and also a major factor of variety or change in color and illustration to maintain attention value.
2. If the product is seasonable, then the term of campaign should be equal to and be continuous during the months of the season or seasons in which the article is consumed, and the objectives should be reached by dividing the copy into as many strong selling statements as there are months involved. Continuity in this case can be secured through use of color and illustration. If the number of months involved in the season or seasons is more than three, do not sacrifice continuity.
3. If the season is not more than 3 months, then the copy may be made single in attention and impression value for each month and continuity may be somewhat sacrificed.

Painted display advertising should be recommended when specific coverage, restricted distribution, and dominant impression are the main factors, such as:

1. The product is sold through an exclusive dealer or a small number of appointed dealers and is of substantial unit cost, its purchase and replacement occurring infrequently. Preferred position painted display located in dominant positions in heavy traffic zones of strategic value should be used.
2. If the product is sold in a limited section of the market (one or more neighborhoods), then either store bulletins or neighborhood walls, or a combination of both, should be recommended.
3. If prestige, stability, or institutional factors control consideration, then boulevard and highway or central business district bulletins in combination should be recommended.

The term of the painted-display campaign should be governed by the following considerations:

1. Painted display as a primary medium should not be used for a term less than one year.
2. It is most effective when divided into three or four paints per year.
3. Repaints with same copy should be discouraged. Change of copy improves the effectiveness of painted display.
4. The dates on which change of copy should occur should follow as nearly as possible any special or seasonal appeal that may be made in behalf of the product as determined by the investigation and the basic sales appeal decided upon. In other words, change of copy dates should not be made arbitrarily every 3 months or every 4 months. Instead, the copy should fit the merchandising and advertising problem of the advertiser.

Poster advertising and painted display in combination should be recommended when:

1. The product is sold through an exclusive dealer or a small number of appointed dealers and is a product consumed during a short period of time requiring frequent replacement, and is of general public interest. Preferred position painted display should be used in this type of case to reinforce the general coverage of poster advertising, and in addition highway painted display within the radius of the market or trading area may properly be recommended.
2. When a combination of any of the primary reasons for using each form exists.

The term of the campaign for poster and painted display in combination should be governed by the following considerations:

1. It should be a 12-month campaign.
2. The painted display should be used not only to reinforce the general coverage of poster display at strategic points, but it should emphasize any seasonal or special points of public interest in the product during such periods, as such emphasis would logically increase sales. This would normally require at least three and probably four changes of copy. Changes of copy on the painted display should not necessarily be on an every 3 or 4 months' basis if sales conditions dictate shorter or longer periods of time between changes of copy.

56. The Essentials.—An outdoor advertisement should have simplicity, attention value, brevity in text, pleasing and harmonious colors, and good composition.

57. Simplicity.—Outdoor advertising should be simple and easy to understand. If the message is complex or involved, mental effort is required, and the method becomes argumentative rather than suggestive. A good example of simplicity is a design which contains the following elements: (1) the picture; (2) a brief text to reinforce the picture; (3) the name of the product; (4) the package; and (5) the selling phrase. The picture and the few words which accompany it might really be called one element, since both should reach the eye and the mind at the same time. More than five elements are dangerous; in fact, generally speaking, the fewer the number of elements the more striking will be the design. It is a good idea for the advertiser and the art director to scrutinize a finished sketch for the sole purpose of trying to eliminate one or more elements.

58. Attention Value.—To be seen, an outdoor advertisement must attract attention. This may be secured by an idea or a design that is different without being freakish. If the advertisement is too bizarre, too "clever,"

FIG. 8

or too far from the point, it inevitably distracts the mind and defeats its own purpose. A study of current outdoor designs reveals that advertisers are using many devices to attract attention. In poster advertising, some advertisers adopt the white background for their posters. This automatically enlarges the effect of the 24-sheet poster. A good example of attention value of this character is illustrated in Fig. 8, which was awarded honorable mention at the Chicago Poster Exhibit.

59. Brevity in Copy.—The advertiser must make up his mind that the better and stronger he can make his copy by a choice of few words, the stronger will be the poster. A newspaper or a book is read at a distance of a few inches. A poster is seen at a distance of 20 to 200 feet, or even farther. Most people who see it are not sitting quietly; they are walking or riding as they read. So the copy must be concise enough to present, pleasingly, to the reader a full message in one brief glance.

Posters are often faulty in just this point: the advertiser is so anxious to explain by word that he complicates his whole story. There is no copy, as the magazine or newspaper copy writer understands it, on the poster. Outdoor advertising talks in headlines, and the headlines have to be good. The time allotted for the reading of a poster is seldom more than 5 seconds and is more likely to be in the neighborhood of 2 seconds. Obviously, there can be no long expositions or hard-to-understand phrases. In addition to this, the copy is always read from left to right. When traffic is passing the poster from right to left, the copy is hard to read—another strong reason for brevity.

60. Color.—Color in advertising will perform the following functions: Attract attention; lend emphasis; lend realism; add novelty; give the impression of strength, coolness, warmth, purity, dignity, or style. Combining

colors is a science in itself. Certain colors are warm, others are cold; certain colors appeal strongly to men, and others to women. Colors, of course, must always be pleasing and suited to the product. If a food product is advertised, obviously, the general effect of the entire color scheme must be clean, wholesome, and appetizing. Whatever colors are used, they should be in keeping with the exact suggestion or impression which the outdoor advertisement is intended to convey.

In choosing colors, it must be remembered that combinations having the greatest legibility are not always the most pleasing; for instance, black letters on yellow have the greatest legibility, but the combination is not so pleasing as the yellow and blue combination.

Numerous tests show that blue is a favorite color with men, and red with women. In choosing a color for advertising a refrigerator, while red would be the natural color to appeal to women, yet in this case it would have the wrong association. The ideal dominant color to use would be a cold color such as blue. It has the proper association, even though it ranks second with women.

Colors may look quite different under artificial illumination than when viewed in daylight. Under such conditions, dark blues and purples may appear nearly black, and red and yellow may appear more yellow. It is well to remember that in illuminated advertisements, large light-colored areas should be used, and that the letters and background should be so related as to give greatest legibility.

61. The poster setting varies with its location, depending on sectional differences in climate, in opinion and in color.

In winter, the predominant tone is dull and cold and grey, so warm, brilliant hues provide the most effective contrast. In summer, the situation is reversed. Yellows

and yellow greens make up the background, and cool colors will attract more attention.

Sectional considerations are an additional problem in this connection. On the Pacific Coast, for example, the colors of posters which have adequate brilliance and carrying power in other parts of the country are dulled and made ineffective because of the more highly keyed background hues of the landscape.

The tendency of nature is to reduce all colors to one monotone—therefore, strongly complementary colors furnish the most powerful contrast with nature, with a resulting gain in attention value.

The green molding and lattice of the standard structures must be taken into consideration when painting the poster. If allowance is not made for this color frame, a design that is successful when considered alone may become a disastrous failure when placed upon the standard structure.

The poster artist, having to blend his coloring into the surrounding colors of nature, cannot use color with the freedom and subtlety of the magazine artist. No color rule can be formulated for the use of the poster artist, but it can be said that, unless analogous colors are used remarkably well, they will not produce as good a poster as will the use of complementaries.

62. Composition.—Composition in poster design means securing a well-reasoned and striking relationship of the three primary elements of a poster—picture, lettering, and open space. Composition is the real basis in producing striking designs.

There are two kinds of poster composition, variously known as balanced and unbalanced, formal and informal, symmetrical and unsymmetrical. The most striking composition for a poster is the unbalanced form. While formal or balanced compositions convey a sense of dignity

and repose, the sense which a poster must convey in order to be most effective is one of surprise and action.

When a designer speaks of an unbalanced composition he means one in which the balance is not immediately apparent. He knows that there must be balance, though subtly concealed in an apparently informal arrangement of parts.

63. Incorporating a Selling Point.—Because the wording must be concise, it does not follow that the copy may not bring out a selling point. Perhaps there are too many posters simply announcing a name without a suggestion of the desirable qualities in the product. But a well-expressed phrase may bring out a strong selling point in an article.

Using more than one selling point in a single poster is not good poster advertising. It is best to bring out the one selling point in one design and another in a different design, thus forming a varied poster campaign.

64. Copy Suggestions.—In creating good headlines or text in the preparation of poster copy, the following words, classified by basic appeals, may be found suggestive. The list may be greatly enlarged as additional and appropriate words come to one's attention.

Appetite Appeal.—Aroma, bouquet, dainty, delicate, delicious, juicy, luscious, rich, savory, smack, spice, tidbit, toothsome, zest.

Beauty and Appearance Appeal.—Aristocratic, artistic, attractive, beautiful, blooming, brilliant, comeliness, courtly, culture, dazzling, distinguished, elegant, exquisite, gorgeous, graceful, loveliness, modish, pictorial, radiance, ruddy, smart, splendor, sublime, thoroughbred, trim.

Comfort Appeal.—Allure, cordial, cushion, enjoyment, flowery, gladden, invigorate, lullaby, luxurious, refreshment, satisfaction, serenity, sunny, velvet, welcome.

Convenience Appeal.—Advantage, aid, assistance, ease, leisure, opportunity, repose, resource, rest.

Economy Appeal.—Care, discipline, frugality, harmony, regularity, routine, savings, system, thrift.

Educational Appeal.—Academic, collegiate, cultural, edification, encyclopedia, guidance, industrious, intellect, knowledge, liberal, literature, military, nurture, philosophy, preparation, qualification, scholarly, scientific, studious, technical, tuition, vocational.

Entertainment Appeal.—Amusement, association, comradeship, conviviality, courtesy, festive, heartiness, joviality, pleasure, pastime, society, welcome.

Health Appeal.—Brave, chipper, fettle, flourish, fresh, hale, hearty, pep, poise, robust, sanitary, vigorous, weatherproof.

Pride of Ownership Appeal.—Adorn, appreciation, decorate, delicacy, enrich, estate, interest, landowner, occupant, proprietor, refinement, resources, wealth.

Profit Appeal.—Accrue, beneficial, earnings, enhance, flourish, fortune, growth, improvement, income, invaluable, property, prosper, remuneration, resources, revenue, reward, service, thrive, win, worth, yield.

Protection Appeal.—Assurance, bodyguard, buffer, bulwark, confidence, custodian, gain, guarantee, guardianship, invulnerable, master, patronage, preservation, safeguard, security, stronghold, vigilant, warranty.

Sentiment Appeal.—Anticipate, ardent, assure, belief, calm, character, cherish, deep-rooted, eagerness, enthusiasm, fervor, foster, fullness, heartiness, indelible, opinion, principle, promise, response, sanguine, secret, sincere, soul, spirit, staunch, steadfast, sympathy, touching, trustful, warmth, zealous.

65. A Typical Poster Campaign.—The advertiser introducing a new article or entering a territory new to his goods, must decide whether he will post in advance of his salesmen or after distribution has been obtained among dealers by the salesmen. If the advertiser is not well known in that territory, it will be a big sales asset for the posters to appear in the month in which the missionary salesman solicits orders, so that the dealer will have this visual evidence of advertising, and not a mere promise. If the advertiser and product are known to the merchant, and the product has distribution, then the salesman can either precede the posting or work along

at the same time. It is a great stimulation to the salesman to see his product advertised right in the vicinity of the dealers on whom he is to call.

Let us picture a campaign of posting by a well-established advertiser, but new to the territory. He is selling a beverage that is sold at soda fountains, and also in bottles for the home—a ginger ale for instance. How will he proceed?

First his salesmen must be thoroughly schooled in the campaign. They must be equipped with the proper dealer aids, such as store signs, window trims, etc., carry a portfolio which will show the posters, preferably in color, and reproductions of other advertising to be done; in this way they will be able to explain the whole advertising plan to the dealer.

It is fine practice for salesmen to place upon store windows small color reproductions of the poster, as this makes a tie-up between the large poster advertising and the retail point of sale. Then, when the posters appear, the full effect of demand for the ginger ale comes from the public, and the dealer, seeing his new stock begin to move, recalls that the salesman's promises have been fulfilled.

All soft drinks are presumed to have a season of heaviest sale in the summer months, and this heated period is the proper time for the poster campaign to appear. This does not mean, however, that soft-drink advertising is limited to a short season; for the United States is so large that the advertiser has a year-round season somewhere in the states. In New England, in January the snow on the ground does not whet appetites for soft drinks; but in January thousands of people in Florida, along the southern Gulf states, and in parts of California are thirsty because of the heat. The four seasons in America vary as to their arrival in the different states, and a soft-drink manufacturer can take advantage of these weather conditions to

keep his plant busy in months he may have considered dull. It is a recent accomplishment of advertising to break up seasonable demand and make a more even sale throughout the year, and great strides have been made by soft-drink manufacturers in this respect.

PAINTED BULLETINS AND WALLS

66. Painted Bulletins.—The name *painted bulletin* is applied to an individual structure built of steel and wood, on the surface of which the advertisement is painted or occasionally affixed in some unusual manner. Bulletins may be located on the surface of the ground, or on the roofs or walls of buildings. They are placed upon carefully chosen locations within a city, along suburban arteries, on commercial highways, or along interurban, electric or railway lines. Where night circulation warrants, they are effectively illuminated. While posters are used for general market coverage, painted displays are commonly used for selective coverage. They are probably the most flexible of all forms of advertising. Each unit is selected by the advertiser to serve his specific needs; and displays may be used as single units or in numbers sufficient to cover a city or other market area.

There are two general types—bulletins and walls. The advertisement is painted by hand directly on the sheet-metal surface of the bulletin or upon the wall of a building. Painted displays may be used on the basis of a single unit, in groups to provide coverage of the market, or in any number desired to serve the specific needs of the advertiser.

Market coverages are not standardized to the same extent as in poster advertising.

67. City and Suburban Bulletins.—The number of types of city and suburban bulletins has been reduced so that now there are four general types of structure: ground

bulletin, roof bulletin, store bulletin, and wall bulletin. Standard structures have been adopted for these four types. In all cases the painting surface is made of smooth galvanized sheet iron, with a standardized frame or molding. On all city and suburban bulletins, the molding and lattice are painted white.

The city and suburban bulletin is one of the most beautiful and dignified types of outdoor advertising. This type of bulletin is used to a large extent to reach the high-class automobile circulation on city boulevards and main suburban highways. It is $12\frac{1}{2}$ feet high by 47 feet long, allowing a painting surface of 10 feet 6 inches high by 44 feet long. It has a decorative molding and is set on a base of diagonal lattice work. Where night traffic is heavy, it is illuminated.

The 1930 census figures show that a gradual shifting of the city population to surburban residential towns is now in progress. This development increases the circulation between the city proper and the surrounding area and, of course, also increases the value of city and suburban bulletins along the main arteries of travel.

Another recent development which has greatly enhanced the value of this type of display is the tremendous increase in the number of automobiles in the United States during recent years—from 9,200,000 registered in 1920 to over 24,700,000 all types, registered in 1934. Today people are constantly on the go. And the greater the number of people who are out motoring, the greater is the number who see outdoor advertising; while the more time they spend outdoors, the more often they see these large colorful displays.

City and suburban bulletins have an all-round value in that they reach jobbers, dealers, salesmen, consumers —every element that makes up a market.

A beautiful example of a city and suburban bulletin is shown in Fig. 9.

BB 536B 3358

FIG. 9

68. The most important locations for city bulletins are very often embellished by the plant owner with a landscape treatment, or if the location is not suitable for grass and shrubs, gravel or crushed rock is spread over the entire area between the structure and the sidewalk. This gravel is raked over sufficiently often to keep it smooth and level and free from weeds.

City and suburban bulletins are painted usually three times a year, with change of copy if ordered and approved by the advertiser.

69. Ground Bulletins.—Ground bulletins are erected on the surface of undeveloped property. The standard structure measures $12\frac{1}{2}$ feet in height and 47 feet in length. It is set on a base of lattice work. These painted-display units are separated and individualized as much as possible, the minimum separation between ground bulletins being 5 feet. An example of a typical gound bulletin is displayed in Fig. 10.

An illuminated ground bulletin has at least six reflectors with a 150-watt lamp in each reflector. If the bulletin is in a locality where it is surrounded by other light competition, the size of the lamps is increased to 200-watt or more in order to insure effective lighting. As in the case of all illuminated displays, illumination begins at sunset and continues as long as circulation warrants.

70. Roof Bulletins.—Roof bulletins are built in accordance with rigid plans and specifications. They are regularly inspected to insure their safe and proper maintenance. The framework is designed under the direction of competent engineers, to insure safety and to meet the requirements of local building ordinances.

71. Preferred Position.—*Preferred position* is the name given to painted displays located at downtown points of great circulation in the larger cities. From these

The MARKET for EVERYTHING
in the 49th State
The Newspaper of the 49th State
St. Louis Globe-Democrat

FIG. 10

FIG. 11

points of vantage, preferred positions reach the resident population of the city, people from the surrounding suburbs, and out-of-town visitors; for practically all these people are naturally drawn to the downtown centers where the larger stores, hotels, and theatres are located.

Displays of this type may be either ground or roof bulletins that possess high advertising value because of their dominant size, high visibility, and large circulation.

The preferred position illustrated in Fig. 11 is a roof bulletin—erected according to standard specifications. At night these bulletins are usually illuminated. Their size varies according to space available. The advertising copy is painted on the steel surface of the bulletin and repainted every 4 months. If desired, the copy may be changed at each repaint.

Because of conditions to be contended with in building structures, it is impossible to adopt a standard size. However, displays are of a standard type in all cases, and so located as to dominate points of great circulation.

Preferred positions may be selected as individual bulletins to reach a particular part of the market, or selected as a group to provide coverage of the entire city. But wherever or however used, their message is outstanding.

72. Store Bulletins.—Store bulletins are affixed, at eye-level (about 3 feet) to walls of buildings—right in the line of vision to passing circulation in neighborhood communities. Their height is standard, 9 feet $10\frac{1}{2}$ inches. Their length varies from 11 feet to 26 feet, depending on the amount of space available.

These bulletins are usually attached to corner drug stores, grocery stores, meat markets, delicatessens, or cigar stores. They are essentially localized advertising for the products sold through these outlets.

Such locations give them a "point of purchase" advantage for the products of every-day use, bought at neighborhood stores within walking distance of the home.

Store bulletins may be used in any number desired and in any section of the city. They are well suited to cover specific markets, such as neighborhood shopping centers, racial residential sections, or school neighborhoods. They may be selected by the advertiser to do the particular job required to keep his product moving. The best locations for store bulletins are at transfer points and junctions of primary streets and neighborhood business centers. These bulletins are usually illuminated where night traffic warrants. The store bulletin illustrated in Fig. 12 is placed just where it will attract the passer-by to the drug store where the article advertised may be had.

Wall bulletins are structurally the same as roof bulletins, except that they have no supporting framework. Wall bulletins are fastened to the face of buildings and conform to standard dimensions as nearly as possible. In some plants, no special distinction is made between store and wall bulletins, since both are affixed to walls. The bulletins are designed with removable sections so that all painting can be done in the studio.

73. Railroad Bulletins.—Bulletins of this type are constructed in two sizes, 18 feet high by 72 feet long and $12\frac{1}{2}$ feet high by 42 feet long. Bulletins of the larger size are generally referred to as *metropolitan railroad bulletins.* They are located adjacent to large cities where traffic is greatest and where they reach both out-of-town and local passengers. As trains approach the larger metropolises, passengers are usually "all eyes," and it is at this time that these bulletins command attention and register their message. Bulletins of the smaller type are usually located farther from the large cities; otherwise they are much the same as the metropolitan bulletins.

Railroad bulletins reach the traveling public—business men, national travelers, and commuters—people of better than average means; and, therefore, good prospects.

DRINK
Coca-Cola
DELICIOUS AND REFRESHING
DRUGS
SODA
DRUGS SODA

FIG. 12

FIG. 13

This type of bulletin is ideally suited to advertising hotels, restaurants, theaters, stores, or high-class products which appeal to the well-to-do people of America.

An excellent railroad bulletin is shown in Fig. 13.

Out-of-town visitors come to the cities from all over the country—buyers, executives, and leaders in various walks of life, whose influence reaches to all sections of the country. The shift of the better classes from the city to the suburban area has greatly increased the number of commuters—a new army of daily travelers who represent the best buying class in America. Railroad bulletins reach both national travelers and commuters.

74. Adjacent to metropolitan cities, where railroad traffic is unusually heavy, a special railroad bulletin may be used, measuring 18 feet in height and 72 feet in length. Some such bulletins are as high as 20 feet and as long as 300 or 400 feet with cut-outs reproducing packages or factory buildings which extend over the top of the display. A *cut-out* is a section of the board in outline, extending above the bulletin top; it may outline a package, such as a tube of tooth paste. Cut-outs may be made so unique in design that they are bound to get attention. They attract by their contrast to the regular rectangular shape of the ordinary board.

Railroad bulletins are erected wherever train movement justifies, paralleling the main lines of the principal railroads and also covering suburban electric lines entering important commercial centers. They stand on both sides of the tracks at distances which enable the passengers to read easily the advertisements displayed.

Railroad bulletins are set back far enough from the tracks to give the eye full opportunity to read even when trains are passing at high speed. It is very important that the placing of the bulletin be not too close to the tracks.

It should also be recorded that local factories use a few bulletins along the railroads approaching their home cities, even erecting bulletins on their own grounds when the factory happens to be located on the railroad main line. Many cities, too, have bulletins inviting manufacturers to locate there and depicting a few of the city's industrial advantages.

Where there is a heavy commuter travel, railroad-bulletin advertising has advantages for many other lines of business, such as office appliances, portable houses, building material, real estate, and especially shops. Commuters can see these advertising messages twice a day.

75. Highway Bulletins.—Standard highway bulletins are located on heavily-traveled highways. Care is taken to make certain that bulletins are not placed where they might interfere with natural scenic beauty. These bulletins are $12\frac{1}{2}$ feet high by 42 feet long.

During the last decade the use of the automobile has grown rapidly until there are now approximately 24,700,000 cars in use and over 700,000 miles of hard-surfaced highways in the United States. Forty million people a year go on long-distance motor trips. Shorter working hours and labor-saving appliances in the home allow people more time for recreation. Gold clubs, stadiums, parks, athletic fields, and resorts dot the land. They satisfy the demand of the millions for outdoor recreation.

Just as there are many different makes of automobiles on the roads, there are many different kinds of people living in various towns, having their own particular tastes and habits, accustomed to different standards of living, reading different publications, going to different churches —every one differing from every other one—but with these few things in common: all ride in automobiles, all buy food, clothes, shelter, and amusement; and all see outdoor advertising. It is the common denominator

—the medium which suits practically all kinds of products and all kinds of people.

Highway bulletins may be used to cover the entire country, a state, a particular territory, or the approaches to a city; whichever suits the advertiser's requirements.

The standard highway bulletin face is enclosed in a frame and structure having 3 feet of lattice and satisfactory base columns. In appearance it is similar to the standard city or suburban bulletin. Highway bulletins should be repainted twice a year. The molding and lattice work of both highway and railroad bulletins are painted a cream color.

The setting of the automobile-highway bulletin is in three positions: the *head-on*, facing traffic directly, so as to be read without effort; the *semi-head-on*, facing traffic at an angle; and the *flat-on*, which stands parallel to the road.

In Fig. 14 is shown a highway bulletin of de luxe semi-head-on construction so placed as to give autoists a fair chance to read.

76. Painted City Walls.—A painted city wall is an advertisement painted on the wall of a building in any of the larger cities throughout the country.

These painted walls average about 200 square feet in size and are surrounded by a standard cream-colored border. They are located at eye-level or just above it. Day after day they command the attention of passersby, stamping the advertiser's message in their memory, creating belief, and building familiarity.

Located upon grocery stores, drug stores or other buildings in neighborhood centers, painted walls reach the housewife while she does her daily shopping, constantly acting as a last-minute reminder at the point where the advertised goods are sold. In factory sections they are ideally suited to deliver an advertising message direct

BB 536B 3358

FIG. 14

to the wage earner. Tobacco products, work clothes, food products—in fact, almost everything sold to these consumers, can be profitably advertised in this way.

Painted walls may be selected to cover any particular market or combination of markets. By concentrating where the opportunity for sales is best, the advertiser obtains maximum effectiveness.

77. Painted Town Walls.—A painted town wall is an advertisement painted on the wall of a building in any town or small city throughout the country. Only walls that offer a definite advertising value are chosen, and only that portion is painted which provides the greatest visibility. The average size of these walls is about 200 square feet.

A standard cream-colored border has been adopted which adds to the uniformity of appearance.

The towns and cities of less than 50,000 population in the United States represent the tremendous buying power of 80,000,000 people—about two-thirds of the country's entire population.

With painted-wall displays the manufacturer covers the town. He delivers his story to the entire resident population and to visitors from the surrounding territory as well. The dealer, the manufacturer's salesmen, and the jobber's salesmen are stimulated to new enthusiasm by wall displays right in their own territories. They have tangible evidence of their companies' support.

Painted walls may be purchased on a showing basis for national, territorial, or state coverage.

They may also be used on a selective basis to cover specific types of towns or classes of people. Important highways may be covered by using walls in towns along the route. Such a display provides a continuous selling force for automotive products or any other product sold to motorists—and the automobile owner is a logical con-

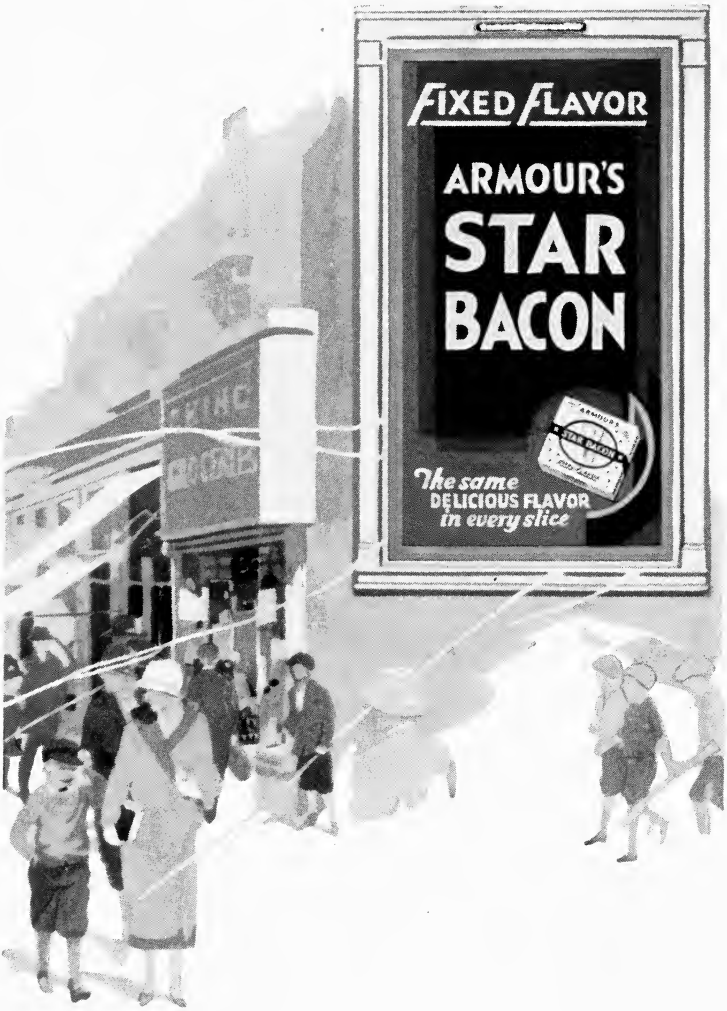

FIXED FLAVOR
ARMOUR'S
STAR
BACON
The same
DELICIOUS FLAVOR
in every slice

FIG. 15

sumer for virtually every commodity. Painted wall displays in small cities may be used on a showing basis assuring uniform and adequate coverage of selective markets.

City and suburban walls are of various sizes—in metropolitan centers they are usually vertical rectangles. All city and suburban walls are surrounded by an ornamental painted border, which gives the general effect of a standard bulletin structure. That part of the wall which is exposed to view, but is not a part of the advertising surface, is usually painted a standard olive green.

City and suburban walls are sold on long-term contracts, usually for 1, 2 or 3 years. They are painted semi-annually, with change of copy if desired by the advertiser.

In Fig. 15 is shown a good example of a painted city wall. Town walls vary in position and dimensions, depending on the conditions to be met.

78. Cost of Painted Displays.—The best painted displays are executed by high-class sign painters and scenic artists, and the bulletin or wall is usually sold at a specified price. This price is based on the circulation value of the location to the advertiser, the comparative dominance of the display, the price the plant owner must pay for the lease, and the cost of preparing the structure. The old-time method of basing the charge for painting-display surfaces at so much a square foot has been abolished, even in remote rural districts. All prices are now quoted on a unit of space, which varies according to the circulation value of the medium.

Contracts are usually made for a period of 12 months, and sometimes up to as many as 10 years. There are some 6-month contracts; but these are the exception. In the price paid by an advertiser is included the value of the original sketches, the first painting, the repainting, and all maintenance; so that the advertiser knows there are no additional expense items.

TABLE II

MARKET COVERAGE IN CITIES WITH A POPULATION OF 50,000 OR MORE

City and State	Population	Representative Painted Display		Downtown Preferred Position Display		Boulevard Display		Wall Display	
		Number and Type	Cost per Month	Number	Cost per Month	Number	Cost per Month	Number	Cost per Month
Birmingham, Ala.....	259,678	2 Ill. 7 Non-Ill. 11 Walls	$343.50	2	$250.00	7	$319.55	25	$250.00
Phoenix, Ariz.....	48,118	1 Ill. 2 Walls	80.00	1	90.00	1	75.00	6	60.00
Little Rock, Ark.....	101,097	4 Ill. 6 Hwy.	485.00	2	315.00	4	315.00	20	240.00
Berkeley, Calif.....	82,109	2 Ill. 4 Walls	200.00	1	175.00	2	160.00	8	100.00
Denver, Colo.....	287,861	4 Ill. 4 Non-Ill. 10 Walls	620.00	1	250.00	5	600.00	50	500.00
New Haven, Conn.....	162,655	1 Ill. 3 Non-Ill. 3 Walls	275.00	2	500.00	5	365.00	15	250.00
Wilmington, Del.....	106,597	4 Hwy. 5 Walls 2 Ill.	465.00	3	375.00	5	420.00	15	200.00

Washington, D. C.....	486,869	1 Ill. 20 Non.-Ill. 10 Walls	825.00	2	500.00	8	720 00	25	750.00
Miami, Fla.....	110,637	3 Ill. 2 Non-Ill. 4 Walls	565.00	3	600.00	3	225.00	20	200.00
Atlanta, Ga.....	270,366	2 Ill. 5 Non-Ill.	475.00	2	400.00	6	540.00	50	375.00
Chicago, Ill.....	3,376,438	10 Ill. 40 Non-Ill. 55 Walls	3,600.00	4	2,300.00	12	3,900.00	100	1,980.00
Indianapolis, Ind.....	364,161	2 Ill. 4 Non-Ill. 17 Walls	605.00	1	250.00	5	825.00	50	500.00
Des Moines, Iowa.....	142,559	2 Ill. 4 Non-Ill.	370.00	5	560.00	6	225.00	15	210.00
Topeka, Kansas.....	64,120	1 Ill. 5 Blvd.	150.00	1	100.00	2	125.00	10	120.00
Louisville, Ky.....	307,745	4 Ill. 2 Non-Ill. 10 Walls	505.00	1	300.00	4	337.50	30	300.00
New Orleans, La.....	458,762	5 Ill. 8 Non-Ill.	682.50	1	300.00	5	690.00	40	500.00

TABLE II(—*Continued*)

MARKET COVERAGE IN CITIES WITH A POPULATION OF 50,000 OR MORE

City and State	Population	Representative Painted Display		Downtown Preferred Position Display		Boulevard Display		Wall Display	
		Number and Type	Cost per Month	Number	Cost per Month	Number	Cost per Month	Number	Cost per Month
Portland, Me.....	70,810	1 Ill. 2 Non-Ill.	$116.00	1	$100.00	4	$300.00	10	$125.00
Baltimore, Md.....	804,874	9 Ill. 6 Non-Ill.	1,325.00	2	400.00	11	1,425.00	65	975.00
Fall River, Mass.....	115,274	1 Ill. 3 Non-Ill.	170.00	1	150.00	2	200.00	15	150.00
Grand Rapids, Mich.....	168,592	6 Ill.	450.00	3	400.00	4	300.00	25	300.00
St. Paul, Minn.....	271,606	3 Ill. 5 Non-Ill.	520.00	2	300.00	4	600.00	30	450.00
Jackson, Miss.....	48,282	1 Non-Ill. 3 Walls	75.00	1	75.00	—	———	8	80.00
Springfield, Mo.....	57,527	1 Ill. 2 Non-Ill. 3 Walls	130.00	1	100.00	2	100.00	8	80.00
Lincoln, Neb.....	75,933	1 Ill. 1 Non-Ill. 3 Walls	176,00	1	150.00	3	225.00	12	144.00

Manchester, N. H.....	76,834	1 Ill.	200.00	2	100.00	3	90.00	6	90.00
Atlantic City, N. J.....	66,198	1 Ill. 1 Ill. Blvd. 1 Non-Ill.Blvd. 2 Railroad	610.00	1	500.00	2	300.00	10	200.00
Albany, N. Y.....	127,412	6 Non-Ill.	188.00	1	200.00	3	180.00	12	180.00
Greensboro, N. C.....	53,569	2 Non-Ill. 1 Wall	75.00	3	300.00	1	50.00	10	100.00
Dayton, Ohio.....	200,982	1 Ill. 6 Non-Ill. 5 Walls	315.00	1	200.00	6	600.00	25	375.00
Oklahoma City, Okla.....	185,389	2 Ill. 3 Non-Ill. 6 Walls	245.00	1	150.00	5	380.00	20	300.00
Portland, Ore.....	301,815	5 Ill. 3 Walls	530.00	1	300.00	4	575.00	26	312.50
Harrisburg, Pa.....	80,339	1 Ill. 1 Non-Ill. 2 Walls	140.00	1	125.00	2	150.00	15	270.00
Providence, R. I.....	252,981	1 Pref'd 4 Ill. Blvd. 6 Hwy.	780.00	2	600.00	5	375.00	50	500.00
Charleston, S. C.	62,265	4 Non-Ill.	114.00	1	125.00	2	120.00	9	114.00

TABLE II—(*Continued*)

MARKET COVERAGE IN CITIES WITH A POPULATION OF 50,000 OR MORE

City and State	Population	Representative Painted Display		Downtown Preferred Position Display		Boulevard Display		Wall Display	
		Number and Type	Cost per Month	Number	Cost per Month	Number	Cost per Month	Number	Cost per Month
Knoxville, Tenn.....	105,802	1 Ill. 2 Non-Ill.	$100.00	1	$100.00	3	$300.00	20	$200.00
Dallas, Tex.....	260,475	6 Bul. 8 Walls	300.00	2	400.00	6	375.00	40	600.00
Salt Lake City, Utah....	140,267	1 Ill. 4 Non-Ill.	250.00	1	150.00	4	300.00	4	240.00
Richmond, Va.....	182,929	1 Ill. 10 Walls	310.00	2	300.00	4	400.00	25	250.00
Spokane, Wash.....	115,514	2 Ill. 2 Non-Ill.	230.00	1	180.00	4	300.00	20	150.00
Huntington, W. Va.....	75,572	6 Highway	200.00	3	200.00	4	137.50	10	145.00
Milwaukee, Wis.....	578,249	5 Ill. 9 Non-Ill.	1,055.00	2	500.00	4	525.00	40	440.00

Table II shows the cost of coverage in representative cities of 50,000 or over throughout the United States as of 1935. In this table, data are given for typical painted displays as well as for downtown preferred position, boulevard, and wall display. The figures given may vary as conditions change, but they will be found sufficiently accurate for purposes of comparison.

79. In towns and smaller cities where the population ranges from 1,000 to 50,000, painted walls may be used to provide market coverage in most states. These walls average about 200 square feet and the advertisement proper is surrounded by a plain border. They may be used for periods of one year or more. Table III will serve as a basis for allotments and cost.

TABLE III

NUMBER AND COST OF WALLS IN TOWNS AND SMALL CITIES

Cities and Towns Population	Number of Walls	Cost per Wall	Cost for Coverage per Month
1,000 to 2,500	1	$6.00	$6.00
2,500 to 5,000	2	6.00	12.00
5,000 to 7,500	3	6.00	18.00
7,500 to 10,000	4	6.50	26.00
10,000 to 15,000	5	7.00	35.00
15,000 to 25,000	7	7.50	52.50
25,000 to 35,000	9	8.00	72.00
35,000 to 50,000	12	8.50	102.00

These allotments are considered as a representative display comparable with a representative (half) showing in poster advertising. They are applicable in the event an advertiser is interested in all the towns recommended in any state or group of states. Where towns of only certain population are selected, specific estimates must be prepared. The minimum appropriation is 100 units per state.

These wall displays serve a threefold purpose in the market coverage they provide: (1) They cover the entire resident population of the towns. (2) They reach the farmers from a wide area who trade in these towns. (3) They reach a large circulation of national travelers who pass through these towns and who are impressed with an advertiser's product which they see every few miles along their route of travel.

80. Manner of Using Painted Displays.—Since each painted display is a unit capable of separate treatment, the methods of making use of such displays are various and depend on the purpose the advertiser wishes to accomplish. There are, however, three generally used methods, which are as follows:

1. Using the "high-spots," or centrally located bulletin boards and walls where it is reasonable to assume that most of the population passes at some time during a week or month. These locations are the highest priced and have the greatest circulation value, and displays on them make a strong impression on the public.
2. Making use of distributed locations to reach certain neighborhoods and shopping sections. For a grocery product, as an example, it is advantageous to use displays in the neighborhoods where women go to the grocery every day. In fact, for any product sold through a great number of retail stores, the advertiser usually wants as many locations of this character as will give him a general showing. Sometimes, in a large city, he may be interested in only one or two particular sections where the brand or package needs support. To reach the people coming from points outside the city, he may make use of one highway bulletin or a group of them, or one railroad bulletin or a group of them, for whatever number of displays are needed.
3. The using of displays in one or two locations to draw trade to a local store from a neighborhood which logically is tributary to that store. Products and services of interest to motorists, such as accessories, tires, batteries, insurance, etc., are popularly featured on bulletins along highways, as are also inns and summer hotels. Manufacturers and others wanting to reach out-of-town buyers use bulletins along railroads.

ILLUMINATED DISPLAYS

81. Illuminated Bulletins.—Where night crowds are comparatively large, it is profitable to illuminate some of the bulletins that occupy positions of special prominence. The additional expense of illumination is justified by the increased time of circulation, as the bulletins are then visible for about 17 hours a day. The time when the bulletins are illuminated is, of course, the most valuable.

The lighting is done indirectly by reflectors extending out from the bulletin and throwing an even glare over the entire bulletin surface. Some of these bulletins have a succession of colored globes such as blue, red, and white. These bulletins are built in de luxe framing and many have a change of copy two and three times a year. They will be found mostly on roofs, but also on street levels and along motor highways close to cities.

Illuminated-bulletin locations are determined upon only after careful selection from the choicest spots; and only artistic designs are used, because of the intrinsic advertising value and the cost of the locations. The bulletins are of steel surface with the de-luxe frame. All illuminated displays receive three paintings a year and other classifications two, with change of copy, if desired, at time of each repaint.

All locations sold on an illuminated basis are lighted from dusk to midnight, although this period may vary, owing to local conditions. In the Times Square District, New York City, all such displays are lighted until 1:00 in the morning.

It is customary to embody in the contract a special clause which gives an advertiser 25 per cent credit pro rata for any period of non-illumination due to any cause whatsoever.

82. Neon Signs.—Because of their brilliance and high visibility, even in dull and foggy weather, neon signs, in spite of their increased cost over electric signs, have come into fairly general use. Unlike the usual electric sign, neon light is distributed evenly throughout the lettering of the sign and presents a smooth, unbroken appearance. Essentially, the neon light is an elongated tube with an electrode at each end, to which a high voltage is applied. This causes a current flow within the tube from one end of the tube to the other. By introducing into the vacuum a small amount of one of the rare gases, the entire space becomes highly luminous when the space current flows. The kind of gas used determines the color. The colors usually available are orange-red, violet-blue, and green. While neon is not as yet applicable to moving figures, yet for borders and fixed elements, like names, floral effects and the like, its attention value and inherent beauty and brilliance serve to enhance the moving parts of a sign.

ELECTRIC SPECTACULARS

83. Nature of Display.—Brilliant colored lights, striking illumination, and mechanical motion are combined in the displays known as *electric spectaculars*, to produce an effect of everchanging light and color and action.

Some special feature, symbol or model of the product advertised, and its trade name, are usually featured in the design. Running words in moving electric light are also generally included, and these carry a complete message, which may be changed whenever desired. Sometimes figures that appear to move with lifelike action form part of the design and add to its attention and interest value.

Electric spectaculars are one of the most exclusive forms of advertising. They are limited to a comparatively small number of locations at centers in the larger cities, where night life constitutes a major part of the circulation.

The influence of spectaculars is nation-wide. In addition to reaching the population of the city and its metropolitan area, they also reach a large number of visitors from all parts of the country. These people are usually the most active and progressive in the towns from which they come. They are quick to observe what is being featured in the brilliant lights of the city, and the names they see they naturally associate with national leadership. This influence tends to develop into national trends and to spread to all parts of the country.

84. Essentially, a spectacular display is an outdoor-advertising unit that delivers the advertiser's message by means of characters, designs, and letters, studded with incandescent lamps. Because of various position conditions at each location, they vary in size and type of construction.

One of the most imposing of these outdoor displays probably is the gigantic Chevrolet Spectacular on Michigan Avenue, Chicago. This spectacular is nearly 400 feet high and cost about a quarter million dollars to build. Others, although small, are effective because of their unique position. The sites for effective use of these displays are limited to locations in concentrated night circulation centers that are visible from many heavy-traffic points or for a long distance along a thoroughfare that carries particularly heavy traffic. The display is generally erected on the walls or roofs of buildings and in plain view of the heaviest night circulation of a city.

Spectacular display has reached its highest development on "The Great White Way" in New York City, where, on Broadway from Times Square to Columbus Circle, the night scene is the most amazing in the world. National advertisers estimate that a spectacular display on Broadway has 25 per cent local value and 75 per cent national value.


TASTE above everything
Chesterfield
CHEVROLET
THE GREAT AMERICAN VALUE
MAXWELL HOUSE COFFEE
LAST DROP
SHERWIN-WILLIAMS
PAINTS & VARNISHES
COVER THE EARTH
CHEVROLET
AMERICAN SIX V
Pepsodent
TOOTH PASTE
Lambert
THE MODERN ANTISEPTIC
FORHAN'S
THE DENTISTS TOOTH PASTE
SILENT AUTOMATIC
THE NOISELESS OIL BURNER

FIG. 16

Atlantic City, Chicago, Buffalo, Detroit, Los Angeles, San Francisco, Pittsburgh, Cleveland, Boston, and many other cities furnish interesting examples of this form of advertising.

While the night circulation is the chief aim of the spectacular-display advertiser, yet electric displays are now designed so that they will also have day value; that is, so that the advertisement will deliver its message effectively during the daylight hours when it is not illuminated. This greatly increases the circulation of the display.

The electric spectacular does not take the place of posters, painted bulletins, and other forms of outdoor advertising. It supplements them—vitalizes them, gives them dominance, adds materially to the productiveness of the outdoor advertising dollar. The electric spectacular is the "four-color-center spread" of the outdoor medium. It is big, dominant, dramatic, affording an opportunity for the expression of individuality that can be found in no other form of advertising. And it is exclusive.

Usually a spectacular display functions as the climax of an extensive advertising campaign in other mediums. It gives new life to all other advertising of the product and lends the final touch of emphasis and dominance.

Although the effects produced would seem to have reached the height of ingenuity and brilliancy, yet the future will undoubtedly see even more beautiful and interesting designs in this form of advertising, which represents a rare combination of creative imagination and practical engineering ability of a high order.

A *semi-spectacular* is a combination of electric display with an illuminated bulletin, usually on the roof of a building, and designed to reach day and night circulation.

85. Description of Displays.—Ordinarily, electric displays are built on staunch skeleton steel frames on roofs, but a few are on the façades of buildings. The lettering

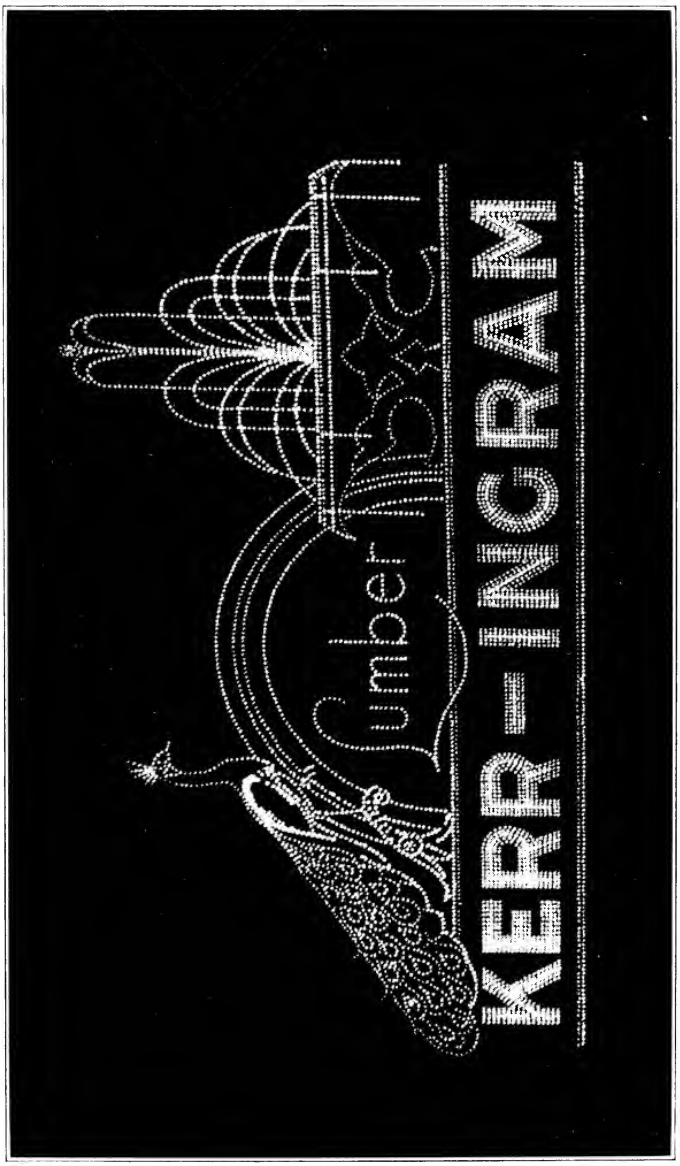


FIG. 17

consists of sheet-steel cut-out letters, studded with incandescent globes and lighted by *flashers*, which are mechanical, clocklike inventions driven by motors that automatically turn the current on and off. Most spectacular electric displays have a variety of colors in the globes, and depend on motion and action for their eye appeal. A word or two appears, then the lights suddenly are shut off, then other words appear.

Pictorial effects are growing more intricate, more real, and more attractive every year. We see borders of flowers and fruits in delightful colors, fountains playing, wheels turning, automobiles rushing by, and a number of other equally wonderful effects. It has been demonstrated conclusively that moving devices will attract more public attention than those that do not move. Consequently, outside the field of spectacular electric work, electricity serves to produce motion in barber signs, in store-front signs, in window displays, etc.

In Fig. 16 several examples of various electric spectaculars are given. These spectaculars may be seen in almost every large city in the country. A simple spectacular electric display, but one nevertheless of great beauty, is shown in black and white in Fig. 17.

86. How Displays Are Sold.—The consideration and application of spectacular electrical displays is a process requiring a technical knowledge of location values, of heavy steel construction, of lighting, wiring, arrangement of flashes, arrangement of motographs, etc. The displays are planned in all details, blueprints are made of the construction, the location and number of the globes are indicated, the candlepower is outlined, and a complete drawing in color is submitted to the advertiser on a specially prepared black cardboard to represent the dark background of the evening sky. Very often the advertising agency originates an idea before soliciting an advertiser,

and secures the contract upon the cleverness of the idea presented. This contract, covering a certain period of years, means that the advertiser has an unobstructed display of great magnitude, something the public will talk about; something distinctive, big, and rememberable, the news value of which will give publicity in daily papers worth a great many dollars in space value.

87. Cost of Displays.—As is the case with all individual outdoor displays, the price depends on the circulation value of the location and the character and size of the display. The cost of the country's choicest locations will not average more than 20 cents per thousand of circulation per day. This represents the total cost to the advertiser, such as rental, construction, and maintenance of frames, and the manufacture, fabrication, placing, maintenance, and nightly inspection of the spectacular copy. The displays are usually sold on contracts running for a number of years.

Generally, the basic prices of electric displays are subject to increase when the design is complicated or the number of flashes desired in the action is very large. The increase is figured at cost to cover the additional necessary expense.

All displays are lighted from sunset until midnight at least. In many large cities the big electrics are turned off between 1 A.M. and 1:30 A.M. A nightly patrol service is maintained to insure the proper illumination. All spectacular displays must be erected under the supervision of qualified engineers and must be regularly inspected to insure their safe and proper maintenance.

STREET-CAR ADVERTISING

88. Scope of Car Advertising.—Street-car advertising is regarded usually as a sort of specialized form of outdoor advertising, although members of the regular outdoor advertising trade are not inclined to consider it as having any relation to their industry. While the street car has been displaced in a good many places by the auto bus, yet it is far from being in the discard, especially in the larger cities. Contrary to general belief, more passengers in many cities are being carried than ever before. Trolley cars have been greatly improved for speed, quietness, and convenience. They are coming back into public favor.

By far the greater number of cars in operation are electric surface cars, the remainder being elevated and subway cars, suburban railway lines, and bus lines of all kinds, whether suburban, interurban or so-called transcontinental. So far as advertising is concerned, they may all be comprehended in the general term, *street car*. Many long-distance buses do not carry advertising, except occasionally at the ends of the bus, because the space above the seats is used for the storage of baggage.

89. Use of Street Cars.—The number of people who ride in street cars varies considerably in different communities. In cities like New York, Chicago, and Philadelphia, almost everyone rides, whether it be by subway, elevated, or surface cars or the various buses that have in recent years taken the place of the regular street car on many routes. Owing to the fact that a large number of people in a given community ride on an average of two or three times a day, it is difficult to get figures that are accurate. The generally accepted average for passenger vehicles of all cities and towns is 500 passengers per car per day. It is estimated that in the United States alone there are over 70,000 cars displaying advertising cards, dis-

tributed over 3,800 cities and towns located in every state in the Union.

Through the cars, one may reach potentially more than 20,000,000 riders, twice a day, every day in the week, at a cost of $12,000 per week, or less than 8/1000 cents per person per day.

90. Good Points of Car Advertising.—The street car offers the advertiser a day-and-night color display from one end of the line to the other. He can reach the general public quickly and easily. The cards make their appeal when the passenger is in a comparatively receptive mood, since he is generally at leisure. Shoppers on their way down town or coming in from outlying territory may easily be reached by the local advertiser through the street-car medium.

Since cars are usually of standard size, none has any advantage over another so far as size is concerned. The advantage of colors on the card is a very great one—products may be pictured in an interesting way. The advertiser can show his product in its actual shape and colors—often an effectual prevention of substitution. Since the space occupied by the card is limited, its message, like that of the outdoor poster, contains, or should contain, a brief, effectively displayed selling point.

The car card, like the poster, may be used either locally or nationally on a particular route, at any season, and is moreover quite flexible in its application in that it may be timely, and may call attention to other advertising, to window displays or to any feature that the advertiser wishes to emphasize. Macy's, the great New York City department store, utilizes car cards in several different ways. The two most important of these are first, to announce important events, as special offerings in their various departments; second, to build prestige for the store by placing unusually colorful and attractive

cards before the car riders, stressing "style authority, good taste, and economy" as features of their store.

91. What May be Advertised.—It is well to bear in mind that the car card is in reality a miniature outdoor poster and that substantially the same suggestions regarding amount and style of copy apply in both cases. The local financial institution, bakeries, laundries, food makers, manufacturers of soaps, tobaccos, household supplies, dealers in real estate, clothing and furnishings, haberdashery, used cars, and many other things that come close to every-day living may very profitably be advertised by means of the car card, and many really successful campaigns have been conducted in this way. Just as the card is a sort of outdoor poster, so it may also be considered a miniature show window, since retail stores have had much success through this medium. Particularly is this the case with department and dry goods stores.

92. Drawbacks to Use of Cards.—The principal drawbacks to car cards are the restricted amount of space, the difficulty, usually, of changing copy quickly, and the fact that very little copy can be displayed to advantage. Cards are generally best used as an accessory to other forms of advertising, whether newspaper, magazine or radio. Seasonable articles can usually be advertised for a sufficient period to get the message before the public. Cards for this purpose are usually placed over the advertiser's regular cards, so that they may be easily removed as soon as the event has passed with which the advertisement has been associated.

SIZES AND POSITIONS OF CAR CARDS

93. Standard Sizes.—The standard size card is 11 in. $\times$21 in. It will fit all trolley cars and buses, so that one who advertises nationally can use one set of designs. The average street car has thirty-two spaces for cards.

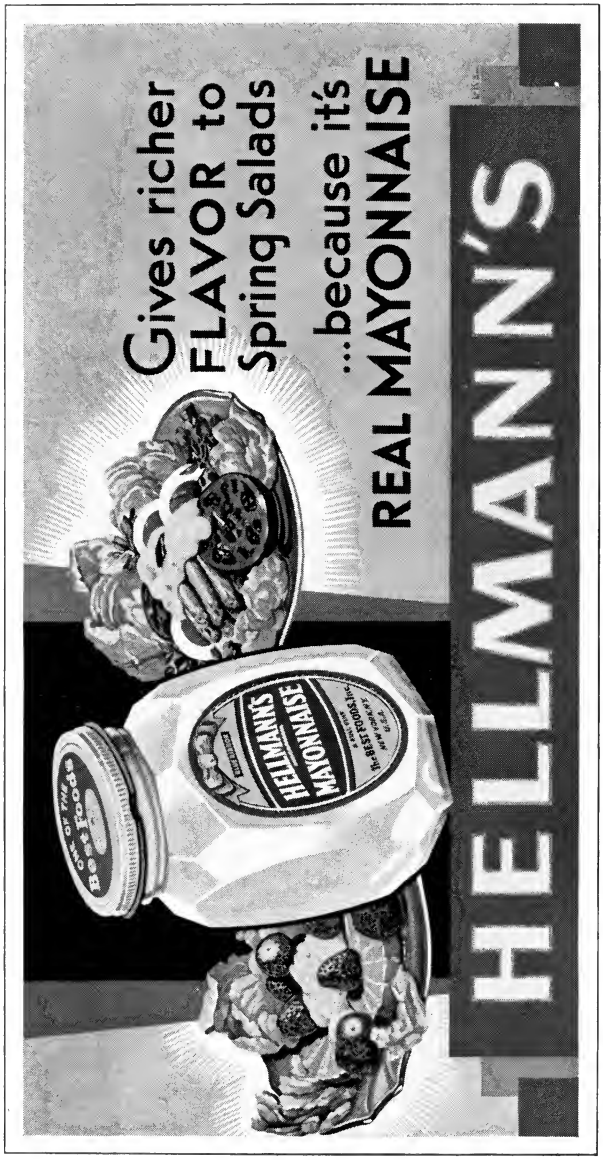

Gives richer
FLAVOR to
Spring Salads
...because it's
REAL MAYONNAISE
HELLMANN'S
HELLMANN'S
MAYONNAISE
BEST FOODS

FIG. 18

In the larger cities some of the big electric cars hold thirty-six cards. Most elevated, subway, interurban, and suburban cars have from four to six end spaces in addition to space in the racks, which make a total of from forty to fifty spaces. The cards in elevated trains and some suburban coaches are 16 in. $\times$ 24 in. Spaces over the doors at the ends of these cars are 16 in. $\times$ 48 in. Frames of various sizes are also installed on both sides of the doors of some center-door coaches.

FIG. 19

94. Positions of Cards.—Except for the end and odd spaces in the elevated and suburban coaches, there is no preferred space in a car. Almost all cars, particularly those of late construction, have both side and cross seats. The average person has no choice with regard to his seat, especially after the car is partly filled, so he occupies a different position in regard to the car cards every time he rides. The avertiser who has his card in the center of a car will miss many readers who are seated directly under or ahead of his card, whereas the card that appears at the very end of the rack often gets added attention from those passengers who get up just before their destination is reached and stand just inside the door. No particular

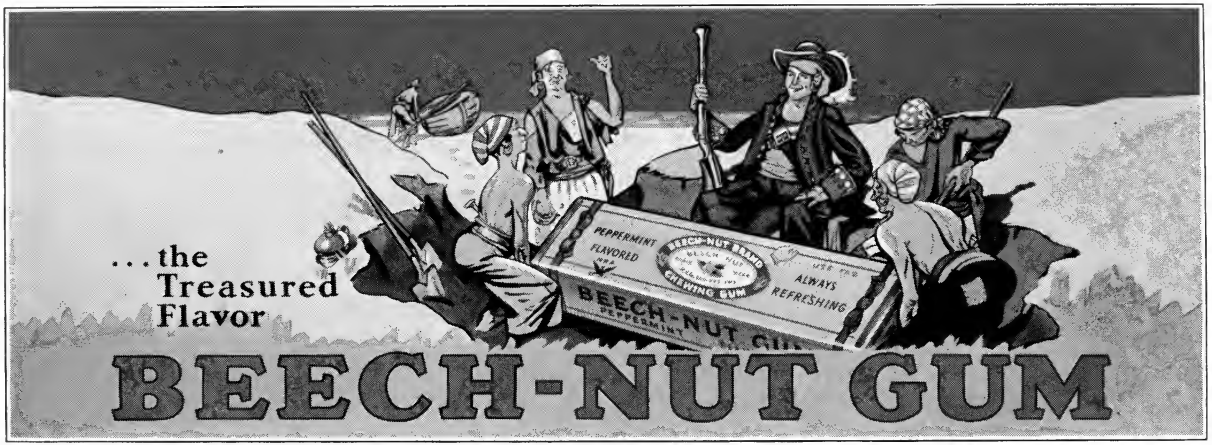

...the
Treasured
Flavor
PEPPERMINT
FLAVORED
BEECH-NUT BLEND
REFRESHING GUM
ALWAYS
REFRESHING
BEECH-NUT GUM
PEPPERMINT
BEECH-NUT GUM

FIG. 25

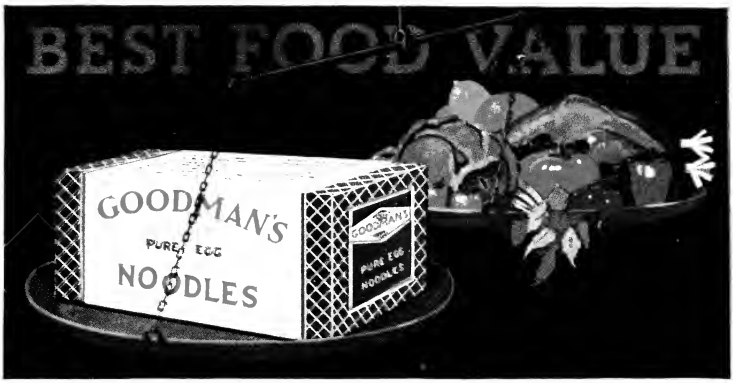
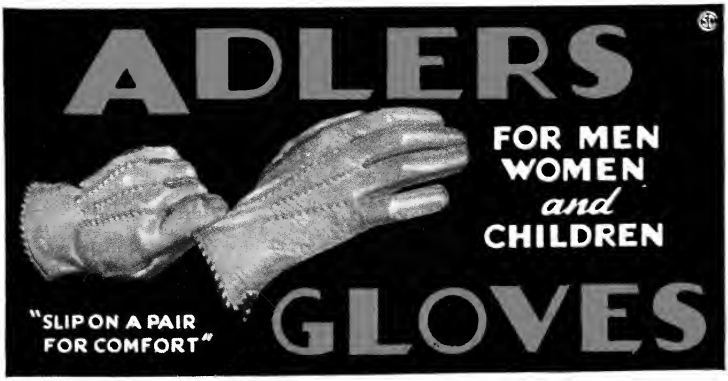


FIG. 20

FIG. 21



BB 536B 3358

FIG. 22

BB 536B 3358

FIG. 23

BB 536B 3358

FIG. 24

position is sold, except under certain special conditions. The advertiser is supposed to take whatever position is assigned him by the man who places the cards in the street cars. An effort, however, is made to alternate light and dark cards so as to give variety.

In Figs. 18, 19, 20, 21, and 22 are shown excellent examples of present-day street-car cards of the standard or regulation size.

Two cards that were used at the ends of the car are shown in Figs. 23 and 24. The space occupied by cards of this nature will vary in dimensions according to conditions or make of car. The cards shown are, in the original, 21 in.$\times 21\frac{1}{2}$ in., or practically square, and were designed especially to fit the space for which they were intended.

An extreme size of card, intended to be displayed over the inside entrances to cars and thus be conspicuous from any position in the car, is shown in Figs. 25 and 26. The only size of card that can be depended on to remain constant is the regulation size shown in Figs. 18 to 22.

All of these cards, it will be noted, have the utmost visibility and appeal to the primal instincts of the general public.

COST OF CAR ADVERTISING

95. Basis of Charge.—The unit basis of cost of car advertising space is so much per thousand passengers carried. The costs in the car field vary considerably, depending on the number of cars the advertiser may use, the number of passengers carried, and so on. Rates for cards vary from city to city, and in the larger cities from route to route. Taking the United States, as a whole, prices range from 30 cents to $2.00 per card per car per month. Of course these costs are only averages and are subject to change.

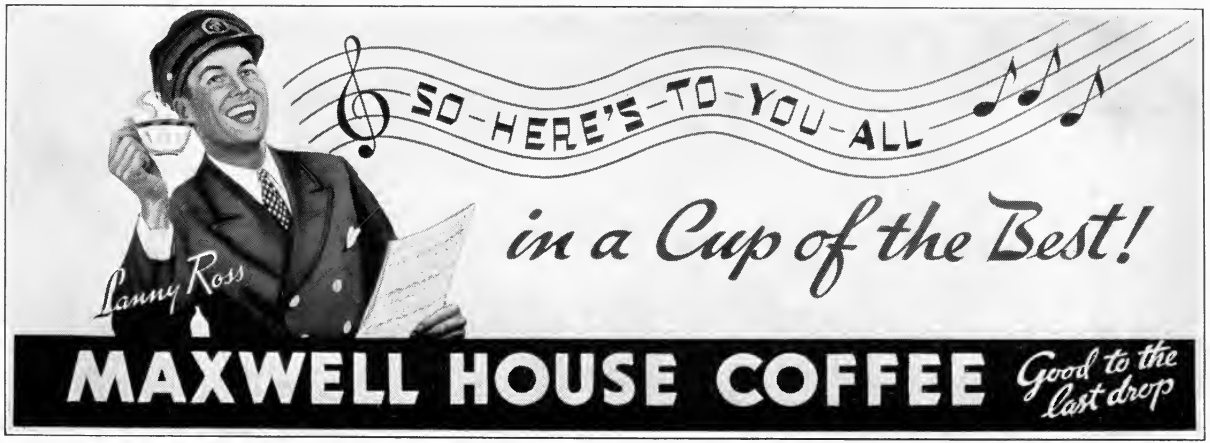

SO-HERE'S-TO-YOU-ALL
Lanny Ross
in a Cup of the Best!
MAXWELL HOUSE COFFEE
Good to the last drop

FIG. 26

96. Contracts for Less Than Full Run.—An advertiser may buy one-half or even one-fourth of the cars in most cities. Wherever less than all the cars are bought, whether of the whole city or of a division, a premium is charged. Some companies make contracts for as short a time as one week, twice a week, or even daily, but these cases are rare. The larger companies make no shorter contracts than 3 months, and these only on special conditions. The rate on short-time contracts is proportionately higher.

97. How Car Advertising Is Sold.—Car advertising is sold by companies organized and operated to handle this medium. It is not sold through advertising agencies. The business is highly systematized and is controlled by a comparatively few companies who maintain close relations with the Street Railways Advertising Company, New York, who control street-car advertising in the United States, Canada, and Cuba, and are said to be the largest advertising organization in the world.

The advertising is sold by full showings, half showings, or quarter showings, much as poster advertising is sold. A full showing means a card in every car; a half showing, in every other car, and so on. Some advertisers use one series of cards several years, installing the same cards during certain months each year. Other advertisers print their cards on both sides, thus saving on stock and printing.

98. Cost of Cards.—The advertiser pays for his cards in addition to his space. These cards are furnished for the most part by the advertising company operating the cars, most of which companies maintain idea, copy, and art departments for this line of work. The companies furnish complete car advertising campaigns for almost all branches of local business and the cards are made up in advance except for the advertiser's name. There is a series for department stores, banks, grocers, haberdashers, tailors, laundries, ice and coal dealers, and many others.

New series are put out each year, so that a 5-year advertiser can always get new cards. Syndicate stock cards often present the advertiser's message more effectively than would his own cards, and cost little more than the charge for imprinting.

Many advertisers, however, prefer to prepare their own cards or else have them made by outside agents. In such cases the cost of production depends on the charge for the design, the number of colors employed, and their reproduction by lithography or ordinary printing. The work should, of course, be done by a concern that specializes in the designing and printing of car cards rather than by the ordinary commercial printer.

In the largest cities the car-card companies offer a merchandising service to car advertisers. When an advertiser is ready to introduce his goods, the representatives help him secure local distribution in the various stores, in a manner similar to that in which the merchandising departments of newspapers function.

PLANNING THE STREET-CAR CAMPAIGN

99. Analysis of Conditions.—Most successful street-car campaigns are planned far ahead. One car card never made an advertiser. It takes several cards changed frequently to move the public mind, especially if car advertising is the only medium used. The advertiser must have an object in mind, a definite plan, if his cards are to produce results. This object is usually to sell certain goods, although frequently the advertising is used merely to announce something of interest, for an educational purpose, or to promote better ways of living. It is important that the message which the card is to deliver be told in the most attractive manner.

100. Bearing in mind the fact that the advertisement first must be seen; second, read; third, understood; and

last, believed, the card maker has the following tools at his command with which to convey his message to his readers: type, illustrations, colors, and good printing. Not all of these are necessary to any one card. Much depends on the object and the article to be advertised. National advertisers almost invariably use color and illustration, with but very little type matter. Their object is usually to introduce or to keep a certain package before the public in the most attractive manner possible, thereby insuring a consumer demand that forces the dealer to handle their goods and prevents substitutions.

101. The local advertiser dealing with consumers only, and who in most cases is already well known to his readers, has to impress upon them that he has a better store, more attractive prices, and gives better service than his competitors. If he is the only merchant of his kind in a town, he can create an increased demand for his goods. All this can hardly be expressed except in considerable type matter. While more condensed and not nearly so descriptive as newspaper copy, the local car advertising should be very direct and just as personal as newspaper advertising.

The method of finding the interpreting theme is as follows: The prospective advertiser's product is studied carefully, the market analyzed, and the consumer response evaluated. The purpose is to discover that combination of words and ideas which will click most easily in the reader's mind. If a striking picture or a simple phrase causes him to think beyond what he sees and reads, then the car card has done its work. Herein lies the lure of the motion picture, especially the silent drama. It encourages the observer to enlarge mentally, upon what is presented on the screen. He himself supplies much of the so-called "continuity" between separate scenes. In like manner, the ideal car card will give the observer just enough to start his mind working and carry him beyond the picture. Car

cards, particularly those in color, are memory-jogging and mind arresting. If the picture and wording bring such results, then it can be said that the interpreting theme has been found.

An excellent example of just such a reaction is shown in the card illustrated in Fig. 21.

PREPARATION OF CARDS

102. Styles and Sizes of Type.—The choice of type can make or ruin a card. The advertisement writer must bear in mind that a card will stand only so much type if it is to be read, and must prepare his copy accordingly. Experience has shown that certain styles of type are more readable, especially at an angle, than others. Car cards are often read hurriedly and always at a distance of some feet, so that there is also a limit to the size of the type that may be used.

To make the card easy to read, the same style of type should be used throughout, if possible, and not in too many different sizes. Lower-case letters are easier to read than upper-case, and the body matter of a card should always be set in lower case. Many advertisers now use lower case not only for introductory lines but even for the title and the firm name.

Proofs for street-car cards should never be judged at a range of a foot or two, but should be placed across the room and viewed from a distance of 6 to 10 feet.

103. The average $11'' \times 21''$ card allows for one heading line, three or four body lines, the firm name, and an address line, and one small line at the bottom of the card. A card should seldom contain more than fifty words, and if illustrations are used the number of words should be less.

There is a reason for limiting the number of words on a card. To reach all the passengers in a car, an advertisement must be printed in type large enough to be read

easily, not only by those directly opposite the card, but also those at an angle. This calls for extended type of fairly good size—48-point is about the smallest type readable at the usual distance. As small as 36-point is sometimes used in the hope that enough interest will have been aroused by the main points of the card to cause the reader to examine the card very closely and by so doing read the smaller lines. As large as 144-point is sometimes used for title lines. The average card runs as follows: 72-point for the introductory line, 48-point to 60-point for the body line, 84- to 96-point for the title, and 60-point to 72-point for the address.

104. If a space of $1\frac{1}{2}$ inches is allowed at each end of an $11'' \times 21''$ card, the length of each line of type is limited to 18 inches. If an illustration is used, there is even less space. When only type is used, care must be taken to allow plenty of white space in order not to tire the reader. A full line of 144-point (about 18 inches) allows for not more than one word of ten letters; a line of 96-point, not more than three words of six letters each; 84-point, about four words of the same length; 72-point, five words, 60-point, six words; and 48-point, as many as eight words.

105. Laying Out the Card.—The car cards shown in these pages have been reduced from cards that were used in actual campaigns, and while they are of satisfactory size as subjects for study, they are a little smaller than it is practical to make a layout for reproduction. A layout one-third the actual size of the card, or 7 inches by $3\frac{2}{3}$ inches for the standard-size card, is large enough to give a good idea of the general appearance when set up.

A layout for a card in plain black and white, to be used by a drug store is shown in Fig. 27. While it is neither necessary nor desirable to indicate exactly either the size or the style of types to be used, it is advisable to give the printer or artist some idea of the relative values of the

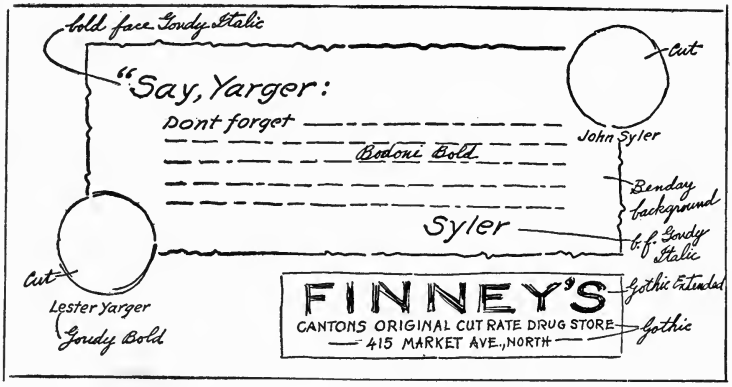


FIG. 27

display desired, so that he may have a pretty clear idea of what is wanted. Fig. 28 shows a reproduction of the set-up card.

In certain instances, local concerns which are non-competitive, like banks, will put on a cooperative advertising campaign, with gratifying results. A layout for one card of a series is shown in Fig. 29, and the completed job in Fig. 30.

Not many independent ad-writers are called on to design cards in detail; the advertiser has his choice of

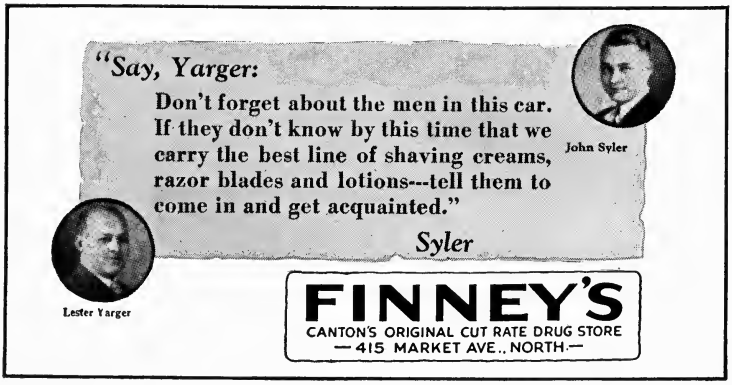


FIG. 28

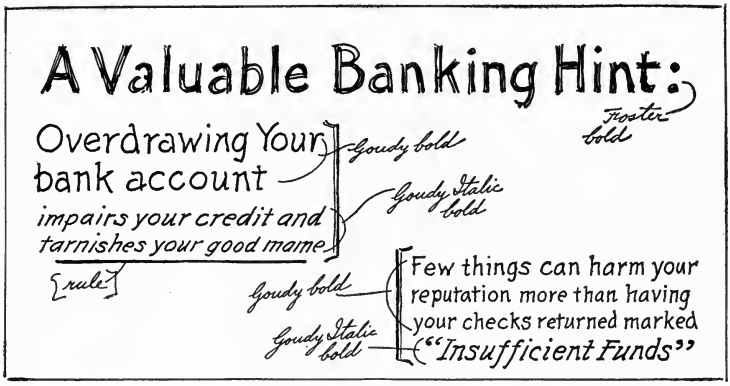


FIG. 29

using the stock card or submitting his ideas to be worked up for an original series by the car advertising company, with suggestions as to colors and illustrations. In such cases the plan of making a rough layout gives the clearest idea of what is desired.

106. Purpose of Illustrations.—Car cards should be illustrated if possible.

An illustration will add from 25 per cent to 50 per cent to the strength of a card. Pen-and-ink drawings repro-

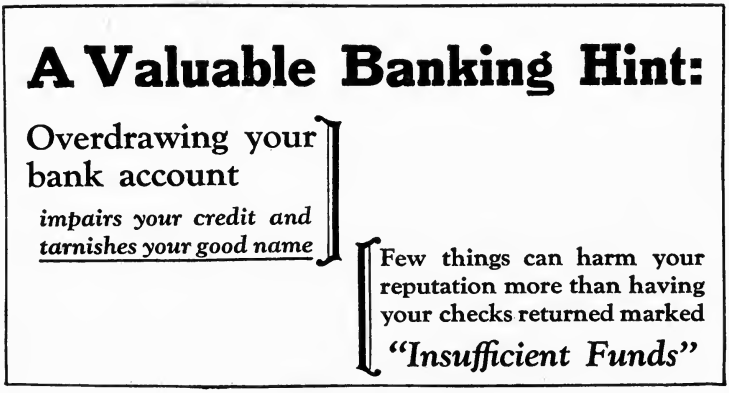


FIG. 30

duced in zinc, halftones reproduced in copper and zinc, water colors reproduced in zinc or process, and different styles of lithography easily lend themselves to car cards.

107. Use of Color.—The national advertiser and many local advertisers find a strong ally in color printing and lithography. Color is a great attention-getter. Where considerable type matter is necessary and no illustrations are used, colored tint blocks, borders, and bands add to the effectiveness of the card. When the advertiser can afford it, illustrations are usually more pleasing reproduced in color than in black and white.

It is often advisable to show the exact appearance of a package, and to do this requires the use of color. A card lavish in color needs little type matter.

108. The one danger in using colors is that of giving an impression of permanency instead of action. Many advertisers, especially retail merchants, believe that too much color weakens the effect of an announcement designed for quick action. Some readers know that it takes longer to prepare a card in several colors, especially if it contains pictures, and the impression gained from such a card is generally one of permanency. For that reason sale cards and announcements are printed in one or not more than three colors, using type only, or type and pen-and-ink illustrations. Most national advertisers, however, really wish to give an impression of permanency, and they may use colors as freely as conditions seem to require.

Color in car advertising is something that must be used with judgment. When a card is put through seven or eight lithographic printings, the results are apt to be disappointing. A few well-chosen colors will give the best results. Possibly the best color combinations come from placing yellow or orange against black or deep blue, or black against orange or a clear yellow. On car cards it is possible to use the dark background because the card is generally

exposed longer to view than is the case with other outdoor media. This dark background, too, often presents a marked contrast between itself and adjacent cards.

Certain colors, such as yellow and blue, are more easily remembered by readers than other colors. Gray makes a poor solid background for type, but it is a pleasing color in a border. Red makes a good color for heavy lines, black is best for small lines.

109. Printing.—Car cards require careful printing Because for the most part they are all of one size and in. equal position, advertisers vie with one another to get the best results with their space.

The stock used is usually six-ply, enameled-surface cardboard, which permits the use of halftones, wood-cuts, line engravings, and lithography. Only high-grade stock should be employed, as the cheaper grades will not take colors well or stand up under the handling they will receive. If but one side of the card is to be used, stock coated on one side only is sufficient.

One color only is seldom used in printing car cards. Two colors bring out the important lines of copy by contrast and allow for a different-colored border or for a two-color illustration. Three- and four-color cards are very common and easily executed by the average printer. Where more than five colors are used for any considerable quantity of cards, it is advisable to have the cards lithographed.

A good card printer usually has all the prominent type faces in stock, as well as an assortment of borders, bands, and tint blocks, which add to the appearance of a card at a very little increased cost.

110. How to Avoid Common Mistakes.—One thought makes a stronger impression on the reader than several, and is easier to remember. For this reason it is advisable to express but one thought in one card; and the fewest

words that will carry the idea plainly and strongly should be used. In preparing copy for a card, it is well to write out the thought to be expressed in as short form as is natural. Then go over it carefully and strike out the least important words, until the sense would be changed if more were taken away. Then be sure that the remaining words are the best possible choice for expressing the thought. The words used should be words in ordinary use, short and simple, so that persons with a limited education will have no trouble in understanding them. Remember that the aim of the car card is to reach all classes of people.

The same principle applies to illustrations. They should first be simple, then beautiful. A complex picture, even if it catches the reader's eye, is likely to be forgotten quickly.

It is well not to make a card too attractive. While attention value is the first point to remember in designing a card, it is possible for a beautiful picture or too clever a slogan to claim so much of the reader's attention that he does not see or remember what the card is intended to sell.

If the subject to be illustrated by the card is too large to be reproduced in natural size, it is better to use only a part of the figure and show it large, rather than show the whole figure small.

111. The mistake of too much sameness in the cards may be avoided by changing not only the copy each month but the color schemes, borders, type arrangements, and type itself.

Cards on tinted stock give excellent results when color is used for the type. A rich brown ink on an india-tinted cardboard is quite distinctive.

The eye always first strikes the advertisement about one-third of the distance from the bottom and reads from left to right. The strongest position on the card then is at the left, just above the bottom of the card.

When an original illustration is planned for a card, it costs very little more for a hand-lettered title and introductory line. If the lettering is not too artistic it is often stronger than plain type.

DETAILS OF THE CAMPAIGN

112. Series of Advertisements.—The street-car campaign differs from other campaigns only in the space limitations of each advertisement. Where an advertisement in other mediums may be spread before the reader, and long stories may be given with much detail, as in the newspapers and magazines, the street-car card must, as in the outdoor poster, present its message in one flash. The advertiser who uses merely a card or two containing his name or the name of his product and perhaps a slogan, will fail to get the results he desires. His arguments should be laid out in a connected series of advertisements, just as he would use them in a newspaper or magazine campaign, if he would sustain the interest of car patrons. In other words, he must have a purpose and a pretty well-defined program.

113. Scattered Advertising.—An advertiser should not use different cards advertising different products at the same time unless as much space is used for each product as if only one were advertised. It has been demonstrated by department stores that better results are obtained by advertising one department vigorously at one time than by dividing the space among several departments.

114. Prices.—Prices should be given on a card whenever possible. As a rule, 5- and 10-cent articles always show price.

115. Checking the Results.—The importance of checking the results of car advertising is not less than in the case of other mediums. Advertisements in some mediums may be clipped out and brought to a merchant's

store, but the card in the street car may send the reader to the store without mention of the advertisement; therefore, special checking methods are necessary.

The only sure way to check results from car advertising is occasionally to advertise a special article at a special price in the cars alone. If the article advertised is at all attractive and seasonable, and other conditions are natural, the actual sales on that article should be a fair check on the advertising medium, if sufficient time is allowed for all the readers in the territory covered to see the advertisement.

Review Questions

NOTE.—These Review Questions are given merely that you may test your self on your general knowledge of the points discussed in this lesson. If there is any question that you are unable to answer, this indicates that you have missed the point involved and should read the text again. You can readily find the answers to all of these questions in the text.

(1) Compare the effectiveness and scope of outdoor advertising with that of other forms of advertising.

(2) How many organizations are there in the outdoor industry, and in what way do these organizations cooperate?

(3) What are the Standards of Practice observed by the Outdoor Association?

(4) How many different types of traffic must be considered in estimating the value of location?

(5) (*a*) What is the standard size of a poster? (*b*) What is the size of the poster panel in which the poster is set?

(6) What is a poster showing, and when is it advisable to purchase a "full showing?"

(7) How many different positions are available for placing outdoor advertisements to make them seen most readily, and which position do you think most valuable?

(8) How is outdoor advertising classified with regard to scope and appeal, and how many different forms of outdoor advertising can you name?

(9) What is the advantage of an illuminated painted display over a plain bulletin display?

(10) (*a*) Why does a spectacular electric display in the larger cities have a national influence? (*b*) Describe the neon light.

(11) If you were planning to use an outdoor campaign, what steps would you take to secure data on showings and on costs?

12) Name the different processes used in reproducing posters and mention the different kinds of posters available.

(13) (*a*) Describe the city and suburban bulletin and name the different types. (*b*) What advantage have these bulletins over the average poster?

(14) Name the principal points in favor of street-car advertising, and give the standard size of a street-car card.

(15) Name a class of business that you believe not well adapted to street-car advertising, and state the reason.

(16) How is car advertising sold, and how are contracts made?

(17) What is the value of illustration and color in car cards?

(18) How many words can be used effectively on a car card when not illustrated, and how would you test the legibility of a card?

(19) What is the importance of the *interpreting theme* in street-car advertising, and how would this theme be found?

RADIO BROADCAST ADVERTISING

Serial 3360A (PART 1) Edition 1

DEVELOPMENT OF RADIO

FOREWORD

1. The person who contemplates association with radio broadcasting—as a performer, producer, advertising agent, or sponsor—assumes an obligation to the public. It is inherent in his daily work, and the principles which guide his activities are similar to or parallel with the principles that govern the members of the medical profession, who for more than 2,000 years have subscribed to the "Hippocratic oath," first enunciated about 300 B. C. in Greece. This oath is in part as follows:

> "The regimen I adopt shall be for the benefit of my patients according to my ability and judgment, and not for their hurt or for any wrong. I will give no deadly drug, though it be asked of me, nor will I counsel such . . . Whatsoever house I enter, there will I go for the benefit of the sick, refraining from all wrong doing or corruption . . ."

While the principles which guide the activities of those connected with radio broadcasting are not given the formality of an oath, the obligation must be recognized. This is not abstract moralizing, but the recognizing of the practical, business principle on which the business of radio must rest.

More than twenty million families in this country own radio sets. They are families of every kind, and in every conceivable circumstance. These families comprise the direct audience of the radio broadcaster, the immediate

market of the radio advertiser. Radio programs enter those homes at the invitation of the listener, bringing ideas that influence opinion, providing entertainment, instruction, news.

Collectively these families control the destiny of radio. It is within their power to change it from a private enterprise to one controlled entirely by government, as in other countries; it is within their power to make it a profitable medium for the advertiser, or one in which he can but lose his money. And the thing that decides these families in their use of this life-or-death power is the character of the programs they permit to enter their homes. Let programs become dull, let their advertising message be misleading or fraudulent, let their influence be degrading or stained with bias and propaganda, let any general or protracted deviation from decency and good taste intrude on radio broadcasting and these twenty million or more families will be forced to take action.

The public has spent millions of dollars for radio sets; thousands of pay envelopes depend on radio; perhaps as much as half a billion dollars has been spent on radio's physical plant, and on the programs it broadcasts. All this huge investment depends on the character and good taste of the individual human beings in the radio business. Entirely aside from moral or humanitarian considerations, plain business common sense requires that no man endanger the existence of radio by giving way to the admittedly powerful and numerous temptations to indulge in dishonorable practices.

PHYSICAL STRUCTURE OF RADIO

2. The Radio Spectrum.—Electrical energy sent through the air travels in a series of waves of uniform depth and length. Each complete wave is called a cycle. The number of complete cycles of the electric impulse contained in one second is called the frequency.

This frequency is subject to control through a wide range. And the complete range of frequencies available for broadcasting use is called the radio spectrum. The lowest frequency is 10,000 cycles per second, or, as it is usually expressed, 10 kilocycles. The high frequencies that are considered potentially available for broadcasting, range above 60,000 kilocycles per second.

This complete band of radio frequencies is divided among the various classes of users who broadcast. The lower frequencies, up to 550 kilocycles, were in use for "wireless" communication long before there was any commercial radio broadcasting as we know it. They are reserved for the use of the government, for aviation, and for ships and the shore points with which they communicate.

3. Frequency Band Available for Advertisers.—The only band in the radio spectrum at present available for commercial broadcasting in the United States and Canada covers the span from 550 kilocycles to 1,500 kilocycles. Above that point lies another band for maritime use, then a section for amateurs and above it a section for experimental work in visual broadcasting. All frequencies not otherwise designated for specific or experimental uses are reserved for future allocation by the government.

Therefore, the section of the radio spectrum with which advertisers are concerned is that lying between 550 kilocycles and 1,500 kilocycles. Here is a range of 950 kilocycles into which must be fitted all the commercial broadcasting of the United States and Canada. Theoretically,

this would make 950 available wave lengths, and, since each wave is independent of its neighbor, there would be 950 broadcasting channels available to the radio stations that do commercial broadcasting. However, in practice it has been found that no commercial radio set can be made so selective that it will eliminate all but a single wave length. Attempts to work within such narrow limits have demonstrated so great an interference from neighboring wave lengths as to make broadcasting on this basis impossible. It has been found that interference is not eliminated until ten wave lengths have been allowed to a single broadcasting channel. Thus the available channels are reduced to ninety-six, since both ends of the commercial broadcast band are included.

Commercial broadcasting in the United States and Canada, therefore is confined to the use of ninety-six channels. Six of these have been assigned entirely to Canada. This reduces the number used in the United State to ninety, and eleven of these ninety are shared with Canada.

ALLOCATION OF STATIONS, FREQUENCIES AND POWER

4. Federal Communications Commission.—Naturally, a very close control must be maintained over the allocation of the right to use these radio channels which have been described. In 1927, this control was vested in the Federal Radio Commission, which later was absorbed into the Federal Communications Commission which today regulates broadcasting.

At the time the Federal Radio Commission was formed there were more than 700 broadcasting stations in the United States, and the designation of frequencies and power followed no centralized control or planned pattern. Interference between stations was common, result-

ing in overlapping of programs or whistling which made satisfactory reception a rare, rather than a customary, phenomenon.

The Federal Radio Commission divided the country into five general regions as follows:

ZONE 1	ZONE 2	ZONE 3
New York	Pennsylvania	Texas
Massachusetts	Ohio	North Carolina
New Jersey	Michigan	Georgia
Maryland	Kentucky	Alabama
Connecticut	Virginia	Tennessee
Porto Rico	West Virginia	Oklahoma
Maine		Louisiana
Rhode Island		Mississippi
District of Columbia		Arkansas
New Hampshire		South Carolina
Vermont		Florida
Delaware		
Virgin Islands		

ZONE 4	ZONE 5
Illinois	California
Missouri	Washington
Indiana	Colorado
Wisconsin	Oregon
Minnesota	Montana
Iowa	Utah
Kansas	Idaho
Nebraska	Arizona
South Dakota	New Mexico
North Dakota	Hawaii
	Wyoming
	Nevada
	Alaska

5. **Purpose of Commission.**—The Act under which the Federal Radio Commission was formed had as its declared purpose, "That the people of all the zones are entitled to equality of radio broadcasting service both of transmission and reception."

The Federal Radio Commission proceeded to act along the lines that the law prescribed. These methods are as follows:

1. The licensing authority shall, as nearly as possible, make and maintain an equal allocation of broadcasting licenses, of bands of frequency or wave lengths, of periods of time for operation, and of station power to each of said zones when and in so far as there are applications therefor; and
2. Shall make a fair and equitable allocation of licenses, wave lengths, time for operation, and station power to each of the States, the District of Columbia, the Territories, and possessions of the United States within each zone, according to population.

6. Method of Allocation of Broadcasting Licenses. The story of the manner in which the present broadcasting structure was worked out and the allocations were made is given in the annual report of the Federal Radio Commission for 1928 as follows:

> During the months of July and August, 1928, the commission, with the assistance of its engineering division, was endeavoring to work out an allocation of broadcasting stations with respect to frequency, power, and hours of operation. The best engineering advice in the country was sought and received. Several different plans were crystallized complete in every detail only to fail to meet the approval of the requisite majority of the commission. Finally, however, an allocation was achieved which met with approval.
>
> The first step toward putting the new allocation into effect was the issuance of General Order No. 40, the terms of which were agreed upon only after a majority of the commission had found themselves in agreement on the application of its terms to the existing stations. This order was issued on August 30, 1928. It represented a combination of the plans which had been suggested to the commission from time to time, together with certain concessions which had to be made to the practical necessities of the situation because of the existing number and character of the broadcasting stations. Forty channels were set apart for stations of sufficient power on cleared channels to give good service

to rural and remote listeners. These channels were allocated equally, eight to each zone. This type of service corresponds to the type which was called "national" in the plans submitted to the commission by expert engineers in April. Thirty-five channels were set aside for stations of power not to exceed 1,000 watts, to be allocated equally among the zones, each channel to be used—with certain exceptions—by not less than two nor more than three stations. Six channels were set aside for use in all five zones by stations of 100 watts or more; five channels were set aside for use in all five zones by stations having not to exceed 1,000 watts; four channels were set aside for use by stations of 5 kilowatts in two or more zones. By a supplementary General Order No. 42 the power of stations on the forty cleared channels was limited to 25 kilowatts, with provision for the use of 50 kilowatts during the next license period in order to determine what interference, if any, would result.

A majority of the commission believes that this plan is the best which could be devised with due regard to existing conditions. It provides, or at least makes possible, excellent radio reception on 80 per cent of the channels. The few other channels will suffer from overlapping or heterodyne* interference except in a small area close to each station.

The general principles laid down in this basic allocation of frequencies and power have been maintained ever since, subject, of course, to modifications made possible by improvement in broadcasting equipment and in receiving sets.

Examples of how these principles work out in practice are shown by the following samples of each type of allocation.

7. Cleared National Channels.—In all cases where a cleared national channel is allotted to a station, no other station in the United States or Canada may broadcast on

*Heterodyning is the type of interference causing a whistle or buzzing sound resulting when frequencies are too close together.

the same frequencies. Examples of stations to which cleared national channels have been allocated are the following:

650 kilocycles (WSM) Nashville, Tennessee, 50,000 watts
720 kilocycles (WGN) Chicago, Illinois, 50,000 watts
1170 kilocycles (WCAU) Philadelphia, Pa., 50,000 watts

8. Regional Channels.—In many cases, the same frequencies and powers are allotted to a number of stations. In such cases, however, the geographical locations of the stations are widely separated. The locations of the following four stations all of which broadcast on frequencies of 590 kilocycles are examples:

Massachusetts—Boston (WEEI)		1000 watts
Michigan—Kalamazoo (WKZO)		1000 watts
Nebraska—Omaha (WOW)		1000 watts
Washington—Spokane (KHQ)	Night	1000 watts
	Day	2000 watts

9. Local Channels.—To local channels are assigned stations of limited range and low power which will give ample coverage of the immediate community in which they are located, but which will not cause the signal to go so far as to interfere with other stations assigned the same frequency. An example of such assignments of local stations to a single frequency is found at the 1310 kilocycle channel. Forty-five stations are broadcasting on this one channel, though not all of them broadcast simultaneously. In cases where there are two stations in one city, each assigned the same frequency, the broadcasting time is shared between the two stations. This sharing is worked out on an equitable basis so that each station will have certain hours when it is on the air every day, and certain other hours which the two use on alternating days.

10. Day and Night Power.—In the following list of stations it will be noticed that many stations have more power in the day than at night. This adjustment is made

where it is found that the night signal, with the daytime power, carries so far as to interfere with one or more other stations broadcasting on the same frequency. In such cases, the solution lies in cutting down the allowed power at night.

The following are the stations assigned to the 1310 channel:

	WATTS
Alabama—Birmingham (WSGN)—Days	250
Nights	100
Arizona—Jerome (KCRJ)	100
California—Sacramento (KFBK)	100
District of Columbia—Washington (WOL)	100
Florida—Tallahassee (WTAL)	100
Illinois—Joliet (WCLS)	100
Indiana—Elkhart (WRTC)—Days	100
Nights	50
Indiana—Muncie (WLBC)	50
Indiana—Terre Haute (WBOW)	100
Iowa—Boone (KFGQ)	100
Kentucky—Ashland (WMCI)	100
Louisiana—Shreveport (KRMD)	100
Massachusetts—New Bedford (WNBH)—Days	250
Nights	100
Michigan—Flint (WFDF)	100
Michigan—Marquette (WBEO)	100
Missouri—Springfield (KGBX)	100
Montana—Kalispell (KDEZ)	100
Montana—Wolf Point (KGCX)—Days	250
Nights	100
Nebraska—Kearney (KGFW)	100
New Hampshire—Laconia (WLNH)	100
New Mexico—Santa Fe (KIUJ)	100
New York—Auburn (WMBO)	100
New York—Buffalo (WEBR)—Days	250
Nights	100
New York—Plattsburg (WMFF)	100
North Carolina—Winston Salem (WSJS)	100
Oklahoma—Oklahoma City (KFXB)—Days	250
Nights	100
Oregon—Medford (KMED)—Days	250
Nights	100
Pennsylvania—Altoona (WFBG)	100
Pennsylvania—Grove City (WSAJ)	100
Pennsylvania—Johnstown (WJAC)	100
Pennsylvania—Philadelphia (WHAT)	100

Pennsylvania—Reading (WRAW)	100
Pennsylvania—Wilkes-Barre (WBRE)	100
Tennessee—Jackson (WTJS)—Days	250
Nights	100
Tennessee—Knoxville (WROL)—Days	250
Nights	100
Texas—Dublin (KFPL)	100
Texas—El Paso (KTSM)	100
Texas—El Paso (WDAH)	100
Texas—Houston (KTLC)	100
Texas—Lubbock (KFYO)—Days	250
Nights	100
Virginia—Newport News (WGH)—Days	250
Nights	100
Washington—Aberdeen (KXRO)	100
Washington—Yakima (KIT)—Days	250
Nights	100
Alaska—Juneau (KINY)	100

11. Wide Service Achieved.—The general principles established by the Federal Radio Commission for the allocation of frequencies have permitted a wide degree of flexibility in the granting of licenses for broadcasting and the determining of the amount of power these stations may use. As a consequence, the ends sought by the original legislation, requiring regular and ample broadcasting service to all parts of the country, have been achieved. For several years the number of broadcasting stations in the United States has not varied to any great extent, remaining close to 600, about 400 of which are licensed to sell time on the air.

THE DEVELOPMENT OF NETWORKS

12. Evolution of Radio.—Radio broadcasting has passed through many of the stages of evolution common to other human activities. When the movies were invented the public flocked to see a moving picture of anything —pictures of people walking, of horses and carriages in motion, of trees waving—anything, so long as it moved and demonstrated this new wonder of photography.

The first automobiles had a very similar beginning. The fact that they ran at all was regarded as close to a miracle, and people rode in an automobile just to be able to say they'd ridden in one, with no particular idea of going anywhere. More recently the airplane has duplicated the evolution of the automobile very closely.

When the broadcasting of sounds, rather than mere dots and dashes, first emerged, the fact alone that it could be done was a source of eager wonder. We passed through the exciting period when use was made of every sort of a home-made device ingenious youngsters or earnest oldsters could contrive to act as a receiver. Broadcasting equipment, also, was nearly as primitive and unpredictable.

After the first wonder caused by radio, when almost any sound that could be identified was welcomed with ecstasy by straining ear-phone listeners, three developments got under way simultaneously. One was the natural improvement of broadcasting equipment. Another was the rapid designing, manufacturing and selling of radio sets, first the battery operated sets and later those that used house current. The third was the development of radio programs.

For a time anybody would gladly broadcast upon invitation, without thought of asking pay. But this couldn't last long, and suddenly the operators of radio stations, already troubled over the fact that it cost money to run a station which had no earning power, found in addition it would be necessary to pay for the programs they broadcast.

13. Beginning of Radio Advertising.—Out of the situation just described came the idea of selling radio time to advertisers for the presentation of programs that would attract an audience to which the advertiser might address his sales message. Naturally there was no basis for estimating the size of the audience, so charges were

based on the station owners' estimate of what the advertiser was willing to pay.

The first broadcasts that advertisers sponsored were often straight "good-will" programs. The response to them was heart-warming and gave conclusive evidence that a great new advertising medium had been created.

14. Securing of Talent Costly.—Radio stations began operating on a continuous basis from early morning until late at night, to provide broadcasting hours to sell. This brought about a need for a great deal of radio talent to keep the program continuous, whether the time was paid for by advertisers or not. And, with the exception of a few of the largest metropolitan centers, this condition soon disclosed that there was nowhere near enough worth-listening-to-talent to supply all the stations all the time. Phonograph records were tried for a time, but they never were popular and soon a station that broadcast a great many periods of phonograph records lost caste in its community. As a consequence, there was a strong inducement for stations to get together with other stations in other cities to share each other's broadcasting talent.

At the same time, advertisers who had used radio successfully wanted to expand their broadcasting activities. At first this required originating a program on each station used, which was costly and produced an unsatisfactory difference in quality of the broadcasting. There was, therefore, every reason for the advertiser to wish to have stations linked together for the simultaneous broadcasting of their programs from a single originating source.

15. National Broadcasting System.—Out of the condition described grew commercial chain broadcasting. The first permanent network was established in 1926, after a two-year experimental period, and named the National Broadcasting Company. It was formed by three of the largest radio manufacturers and merchandisers in the

world, the General Electric Company, the Westinghouse Electric and Manufacturing Company, and the Radio Corporation of America. Nine years later, the networks, basic and supplementary, of the National Broadcasting Company, were as follows:

NATIONAL BROADCASTING COMPANY SYSTEM

BASIC RED NETWORK	BASIC BLUE NETWORK
New York (WEAF)	New York (WJZ)
Boston (WEEI)	Boston (WBZ)
Hartford (WTCI)	Springfield (WBZA)
Providence (WJAR)	Philadelphia(WFIL)
Worcester (WTAG)	Baltimore (WBAL)
Portland (WCSH)	Washington (WMAL)
Philadelphia (KYW)	Syracuse (WSYR)
Baltimore (WFBR)	Rochester (WHAM)
Washington (WRC)	Pittsburgh (KDKA)
Schenectady (WGY)	Cleveland (WGAR)
Buffalo (WBEN)	Detroit (WXYZ)
Pittsburgh (WCAE)	Cincinnati (WCKY)
Cleveland (WTAM)	Chicago (WENR–WLS)
Detroit (WWJ)	St. Louis (KWK)
Dayton (WHIO)	Cedar Rapids—Waterloo (WMT)
Cincinnati (WSAI)	Des Moines (KSO)
Chicago (WMAQ)	Omaha—Council Bluffs (KOIL)
St. Louis (KSD)	Kansas City (WREN)
Des Moines (WHO)	
Omaha (WOW)	
Kansas City (WDAF)	

SUPPLEMENTARY GROUPS

CANADIAN GROUP	SOUTHWESTERN GROUP
Toronto (CRCT)	Tulsa (KVOO)
Montreal (CFCF)	Oklahoma City (WKY)
	Dallas-Fort Worth (WFAA-WBAP)
SOUTHEASTERN GROUP	Houston (KPRC)
Richmond (WRVA)	San Antonio (WOAI)
Norfolk (WTAR)	Shreveport (KTBS)
Raleigh (WPTF)	Hot Springs (KTHS)
Charlotte (WSOC)	
Asheville (WWNC)	NORTHWESTERN GROUP
Columbia (WIS)	Milwaukee (WTMJ)
Jacksonville (WJAX)	Madison (WIBA)
Tampa (WFLA-WSUN)	Minneapolis-St. Paul (KSTP)
Miami (WIOD)	Duluth-Superior (WEBC)
	Fargo (WDAY)
	Bismarck (KFYR)

SUPPLEMENTARY GROUPS
(*Continued*)

SOUTHCENTRAL GROUP	MOUNTAIN GROUP
Louisville (WAVE)	Denver (KOA)
Nashville (WSM)	Salt Lake City (KDYL)
Memphis (WMC)	
Atlanta (WSB)	
Birmingham (WAPI)	
Jackson (WJDX)	
New Orleans (WSMB)	

PACIFIC COAST NETWORK AND SUPPLEMENTARY GROUPS

BASIC PACIFIC COAST NETWORK	PACIFIC SUPPLEMENTARY GROUP
San Francisco (KPO)	San Diego (KFSD)
Los Angeles (KFI)	Phoenix (KTAR)
Portland (KGW)	
Seattle (KOMO)	NORTH MOUNTAIN GROUP
Spokane (KHQ)	Butte (KGIR)
	Billings (KGHL)

SPECIAL HAWAIIAN SERVICE
Honolulu (KGU)

16. Columbia Broadcasting System.—In the fall of 1927 the Columbia Broadcasting System established a network directly competitive with the two networks of the National Broadcasting Company. It grew very rapidly, for by that time the advantages of chain broadcasting were apparent to advertisers and stations alike, there was a need for a greater amount of desirable network time, and stations not on the National Broadcasting Company's networks felt a need for better programs on a continuous basis. After nine years, the basic and supplementary networks of the Columbia Broadcasting System were as follows:

COLUMBIA BROADCASTING SYSTEM

BASIC NETWORK

Akron (WADC)
Albany (WOKO)
Baltimore (WCAO)
Boston (WNAC)
Buffalo (WGR-WKBW)
Chicago (WBBM)
Cincinnati (WKRC)
Cleveland (WHK)
Des Moines (KRNT)
Detroit-Windsor (CKLW)
Hartford (WDRC)
Indianapolis (WFBM)
Kansas City (KMBC)
Louisville (WHAS)
New York (WABC)
Omaha-Lincoln (KFAB)
Philadelphia (WCAU)
Pittsburgh (WJAS)
Providence (WEAN)
St. Louis (KMOX)
Syracuse (WFBL)
Toledo (WSPD)
Washington (WJSV)

BASIC SUPPLEMENTARY GROUP

Atlantic City (WPG)
Bangor (WJBZ)
Bridgeport (WICC)
Columbus (WBNS)
Dayton (WSMK)
Elmira (WESG)
Fort Wayne (WOWO)
Harrisburg (WHP)
Manchester (WFEA)
Peoria (WMBD)
Rochester (WHEC)
South Bend (WSBT)
Springfield (WMAS)
Utica (WIBX)
Wheeling (WWVA)
Worcester (WORC)
Youngstown (WKBN)

SOUTHEASTERN GROUP

Charlotte (WBT)
Durham (WDNC)
Greensboro (WBIG)
Richmond (WMGB)
Roanoke (WDRJ)
Savannah (WTOC)
Winston-Salem (WSJS)

FLORIDA GROUP

Jacksonville (WMBR)
Miami (WGAM)
Orlando (WDBO)
Tampa (WDAE)

NORTHWESTERN GROUP

Davenport (WOC)
Milwaukee (WISN)
Minneapolis (WCCO)
Sioux City (KSCJ)
Yankton (WNAX)

CANADIAN GROUP

Montreal (CKAC)
Toronto (CFRB)

SOUTHWESTERN GROUP

Dallas (KRLD)
Houston (KTRH)
Little Rock (KLRA)
Oklahoma City (KOMA)
San Antonio (KTSA)
Shreveport (KWKH)
Topeka (WIBW)
Tulsa (KTUL)
WACO (WACO)
Wichita (KFH)
Wichita Falls (KGKO)

COLUMBIA BROADCASTING SYSTEM

(*Continued*)

SOUTHCENTRAL GROUP

Atlanta (WGST)
Birmingham (WBRC)
Chattanooga (WDOD)
Knoxville (WNOX)
Memphis (WREC)
Mobile (WALA)
Montgomery (WSFA)
Nashville (WLAC)
New Orleans (WDSU)
Pensacola (WCOA)

MOUNTAIN GROUP

Colorado Springs (KVOR)
Denver (KLZ)
Reno (KOH)
Salt Lake City (KSL)

PACIFIC COAST GROUP

Los Angeles (KHJ)
Portland (KOIN)
San Diego (KGB)
San Francisco (KFRC)
Seattle-Tacoma (KOL-KVI)
Spokane (KFPY)

HONOLULU, HAWAII (KGMB)

17. Additional Networks.—A number of attempts have been made, since the formation of the Columbia Broadcasting System, to form an additional network of national dimensions independent of the National and the Columbia systems. These have not been very successful to date, though the nucleus for another such network is in existence in the form of the Mutual Network composed of WOR, Newark; WLW, Cincinnati; WGN, Chicago; and CKLW, Windsor. Mutual plans to add many stations.

The Mutual Broadcasting System, as this group of stations is called, operates on a much less formal basis than the others, so far as chain broadcasting is concerned. Where each basic group of the National and Columbia network is a unit, the Mutual system actually comprises four individual stations, operating independently, drawing on each other for sustaining programs, and selling time independently. When the same time is clear on all stations, it may be sold on a chain basis. Mutual is now going National, absorbing Don Lee system and other stations.

In addition to these major groups of a national character there are many regional groups which offer the same advantages of network broadcasting to the manufacturer whose distribution is concentrated within a designated region. Some of these regional groups are affiliated with the national networks, others are independent. Following are examples of both kinds:

Don Lee Broadcasting System
Michigan Radio Network
Southwest Broadcasting System
Yankee Network

Of all the commercial broadcasting stations in the United States, about two-thirds are affiliated with chains in one way or another. That is, they are owned by chains, are regular members of basic groups, members of supplementary groups, or affiliated with a group on an occasional basis. The other commercial stations are individual units. Chains are constantly adding and changing stations.

THE RADIO AUDIENCE

18. Size of Audience.—The radio audience to which the advertiser's message is addressed numbers upward of tens of millions. Yet the radio program, and the advertising message it contains, should be directed specifically at the three or four people, grouped around the set in their living room, who comprise the average American family.

The human mind has a singular inability to visualize the significance of large figures. In normal conversation we talk of millions but really we have no conception of what an enormous figure a million is. Think of it this way. A good sized moving picture theater seats two thousand people; five hundred of these theaters would be needed to seat an audience of a million people. But to accommodate the available radio audience more than forty thousand such theaters would be needed.

POPULATION AND RADIO OWNERSHIP IN THE UNITED STATES

	Population	Families	Radio Homes	Per Cent of Families Owning Radios
Alabama	2,710,000	602,200	216,979	36.0
Arizona	457,000	111,500	53,518	48.0
Arkansas	1,876,000	446,700	122,989	27.5
California	6,158,000	1,759,400	1,369,365	77.8
Colorado	1,056,000	270,800	186,598	68.9
Connecticut	1,655,000	403,700	339,845	84.2
Delaware	242,000	60,500	45,898	75.9
District of Columbia	497,000	127,400	121,787	95.6
Florida	1,575,000	403,800	200,674	49.7
Georgia	2,911,000	661,600	260,011	39.3
Idaho	448,000	109,300	74,284	68.0
Illinois	7,876,000	2,019,500	1,647,283	81.6
Indiana	3,304,000	869,500	597,696	68.7
Iowa	2,485,000	637,200	459,988	72.2
Kansas	1,905,000	488,500	319,714	65.4
Kentucky	2,657,000	617,900	300,877	48.7
Louisiana	2,166,000	503,700	258,420	51.3
Maine	804,000	201,000	136,840	68.1
Maryland	1,671,000	397,900	318,877	80.1
Massachusetts	4,335,000	1,057,300	903,467	85.5
Michigan	5,093,000	1,242,200	919,946	74.1
Minnesota	2,602,000	619,500	441,164	71.2
Mississippi	2,057,000	478,400	113,989	23.8
Missouri	3,678,000	943,300	649,040	68.8
Montana	538,000	137,900	86,011	62.4
Nebraska	1,395,000	348,700	244,503	70.1
Nevada	94,000	26,900	16,370	60.9
New Hampshire	470,000	120,500	94,186	78.2
New Jersey	4,231,000	1,032,000	895,884	86.8
New Mexico	437,000	101,600	43,394	42.7
New York	13,059,000	3,264,700	2,928,870	89.7
North Carolina	3,301,000	673,700	266,924	39.6
North Dakota	688,000	146,400	84,138	57.5
Ohio	6,836,000	1,752,800	1,336,547	76.3
Oklahoma	2,475,000	589,300	291,595	49.5
Oregon	990,000	275,000	211,103	76.8
Pennsylvania	9,826,000	2,285,100	1,913,349	83.7
Rhode Island	705,000	171,900	148,961	86.7
South Carolina	1,750,000	372,300	142,706	38.3
South Dakota	705,000	164,000	103,342	63.0
Tennessee	2,676,000	622,300	312,491	50.2
Texas	6,073,000	1,445,900	733,128	50.7
Utah	520,000	118,200	84,293	71.3
Vermont	361,000	90,300	61,274	67.9
Virginia	2,446,000	531,700	301,894	56.8
Washington	1,608,000	434,600	333,236	76.7
West Virginia	1,786,000	388,300	239,227	61.6
Wisconsin	3,005,000	732,900	489,602	66.8
Wyoming	232,000	59,500	33,522	56.3
Total	126,425,000	30,919,300	21,455,799	69.4

There is no way to determine exactly how many people in this country can or do listen to radio broadcasting, but the figure 80,000,000 is a reasonable estimate, arrived at by the simple expedient of multiplying the number of homes equipped with radio sets by the size of the average American family. That gives us twenty million times four, in round figures. The most accurate data obtainable on set ownership now places the number of radio homes at 21,455,799.

That figure represents almost three quarters of all the homes in the United States, and probably almost one hundred per cent of the homes where circumstances permit ownership and use of radio sets. The air contains too much of interest for any one who could have a radio set to ignore it, and it may be expected that set ownership will increase in close relation to population increase.

19. Location of Audience.—The figure of total families owning radio sets is impressive, but it is of only incidental importance to the broadcast advertiser. He wants to know how many of these potential listeners are contained within his area of distribution. Therefore, the individual figures in the accompanying tabulation of Population and Radio Ownership are much more useful than the grand totals at the bottom. The figures were compiled by McGraw-Hill and Columbia Broadcasting System.

To be completely useful to the advertiser these figures need to be broken down still further—into county units. Family ownership of sets, by counties, is readily available to any broadcaster upon application to his advertising agency, his radio station, or any of the networks. The figures are not given here, for there are more than three thousand counties in the United States, but typical counties will be referred to later, sufficiently comprehensive for the purpose of this text.

20. Measuring the Audience.—Data obtained in the manner described gives the physical size of the potential audience in practically any way the advertiser wants to measure it. He can measure the audience by complete national networks with all supplementary stations included, or by individual stations. He can measure it by political boundaries such as state and county lines, or by sales territories. However, if he measures it in accordance with his distribution, he is able to relate his broadcasting costs to his sales volume, and with some accuracy relate changes in his sales volume to his complete advertising program even when it includes radio.

But its size and location are only two interesting things about the available radio audience. Most important to the broadcaster is its character. Obviously, no group of Americans as large as this could fail to include rich and poor, thrifty and careless, wise and foolish. Generalizing about them is dangerous, yet they have revealed certain characteristics that deserve consideration.

21. Response of Radio Audience.—The income of the average radio family is higher than that of the average for all families. Many surveys agree on these findings.

These families show a high degree of responsiveness to radio advertising. The possession of radio-advertised merchandise in radio homes is much greater than in non-radio homes of similar income levels. If a parallel coverage of both types of homes by other mediums used by the advertiser is assumed, the difference in sales volume to radio homes must be credited to the influence of radio advertising. So it is found that the radio audience is composed of persons who respond to advertising and have a higher-than-average purchasing power. This very responsiveness of the radio audience is a quality that should be treated with the greatest respect and kept in mind at all times in developing commercial broadcasts.

22. Appeal to Emotions.—The basic appeal of radio is to the emotions. Its programs bring laughter, excitement, pathos, songs and stories of love and longing into the living room. The effectiveness of its appeal to the emotions is enhanced by the fact that the listener is at home, freed of the emotional restraints of public contact. Now this emotionalism can work two ways, and has at many times.

For example, one Sunday evening Alexander Woolcott described the work of the Seeing Eye—that devoted group which trains German shepherd dogs to act as guides for blind people. Gently, understandingly, skilfully he gave the radio audience a picture of what these dogs did, and how wonderfully they bring mobility and security into the lives of the blind. He explained that the organization needed funds to continue its work, and asked those who felt like contributing to do so. As a result, thousands of dollars poured in and the Seeing Eye was helped tremendously in its fine work.

This is but one of almost innumerable instances that might be cited of the quick and generous response of the radio audience. The point is this. In the main, people are kind and helpful. And they recognize and appreciate the same quality in others.

23. When Audience Disapproves.—The appeal to the emotions may also work in a direction opposite to that just described. An audience is quick to detect and resent what it considers selfishness; and it reacts to that with emotions thoroughly aroused.

Many broadcasters have exceeded the bounds of good taste and good judgment in the programs they have offered for children. In the eyes of the radio audience, their eagerness to win child listeners and child supporters has led them to use program material of an undesirable character. That has been interpreted, and rightly, as

selfishness. And the kind of selfishness that takes advantage of little children is the meanest of all. A wave of public resentment swept across the country. As in so many cases where emotions are aroused, it headed toward emotional excesses. Reasonable measures did not contain the punitive element angry parents desired. And tremendous impetus was given to movements to change the whole broadcasting structure from a private, commercial endeavor, to a public, government service.

That is not the American way of doing things, and probably even those who fomented government ownership would regret it after they got it, because of the devitalizing effect it would have on programs, once their competitive character was removed. Fortunately for all concerned, advertisers themselves realized that their methods were destroying their medium, and in general changed their tactics, and thus removed the emotional stimulus that was behind the movement for government ownership and censorship.

In another way the radio audience has shown its disapproval of what it conceives to be selfishness on the part of the broadcast sponsor. That is its protest against long commercial announcements. In a spirit of fairness, the radio audience is willing to listen with interest and belief to commercial announcements in radio programs, so long as these announcements are truthful, well mannered, and of a reasonable length. But it resents the high pressure of bombastic exhortations, the bad sportsmanship of announcements whose lengths indicate that the sponsor regards the listener as his prey to whom he may talk as long and as dully as he pleases.

This matter of announcements has been a source of much public antagonism, and has encouraged those who wish government censorship or government ownership of radio.

24. Judging the Audience.—The mistakes that radio has made are caused by a misunderstanding of conditions by broadcasters. Too often the broadcaster conceives his audience to be a vast number of people quite like the crowd in a theater. So he addresses his advertising message as though it were directed to a crowd. In reality his audience is composed of one typical American family, multiplied many times. That family is in the privacy of its home, surrounded by all those personal things that mean home. It is relaxed. It is free of the self-consciousness people have in public. It is, most emphatically, itself, without pretense, front or sham.

The privilege of talking to these people in these surroundings and in this frame of mind is a great one. But it must be used with the utmost taste and delicacy of handling. When it is abused, the advertiser defeats his own ends. What are these ends? Eventually, of course, the sale of his product or service. But his immediate objective must be that of creating a feeling of friendliness in the family toward himself, and an understanding of the function and merit of his product as it contributes to their happiness and welfare. He should make the family he is addressing feel that he has come before it, through the medium of radio, in the spirit of helpfulness and service. When he does that his audience responds and his broadcasting can be profitable. When, however, this family is forced to put on its mask of defense against the outside world; when its intelligence is belittled by misleading statements; when its patience is taxed by lengthy dullness, when, in short, the sponsor forgets the obligations of a guest to his host, then his broadcasting is not only doomed to failure, but it heaps ill-will upon him.

The radio audience is wonderfully responsive. But it lives on a two-way street and it can go in either direction.

RADIO—AN ADVERTISING MEDIUM

25. Relation of Radio to Other Advertising Mediums. Where does radio fit in the advertising scheme? This question has been the cause of much acrimonious and ill-informed debate. Is it comparable to the newspaper? Or to magazines? Or both combined? Can it take the place of either satisfactorily? Is it effective, used by itself, or should its use be in combination with other forms of advertising? All sorts of questions of this kind have been raised, argued, even fought over. But the answer to most of them is, "That depends."

Naturally the older mediums of advertising did not welcome the intrusion of radio into the advertising field. They considered it a competitor which would cut into their volume. As a result there existed during the first ten years of broadcast advertising a general unfriendliness toward radio in many quarters.

In fact, the entrance of radio on the public scene caused alarm and antagonism in many fields. The movies regarded it with an unfriendly eye, seeing in radio an inducement to stay home and be entertained without cost. And the stage quickly joined the movies in pained protest when the practice of admitting persons to radio programs proved so popular that whole theaters were employed for this purpose. On top of the blow already given the stage by the movies, this seemed likely to be a knock-out. Many baseball and football teams refused to permit broadcasting of their games, fearing it would keep their patrons at home and they would play to empty stands.

Altogether, radio found itself a most unwelcome newcomer among long-established enterprises. But, as is always the case in our country, the general public had the last word. Newspapers which refused to list radio programs were overwhelmed by angry protests from subscribers. The lists were reinstated.

Many magazines put their feelings aside and looked at radio advertising as a possible help to their standing and circulation, and, to the considerable distress of others in their field, used it successfully.

The screen has benefited by radio's marvelous technical developments—and motion picture theaters have been crowded by audiences that came to see on the screen their favorite radio performers.

Sports broadcasts may have kept some persons at home, but they stimulated the interest of fully as many others to go to the games and see all these exciting things they had hitherto obtained second hand through the radio.

So it is conceivable that radio, rather than taking away from others, has not only gained a place for itself but has contributed to the welfare of those who regarded it as a potential or actual source of danger to their welfare.

26. Study of Radio as a Medium.—As soon as radio demonstrated its fitness to be used as an advertising medium it became the subject of careful study by advertising men. Probably no form of advertising ever underwent such sudden and searching scrutiny. It was surveyed from almost every conceivable standpoint. Even the federal government considered it, and made a great contribution to the general knowledge of the subject. For in 1930, when the census was taken, it made a count of set ownership in every county in the United States. That census formed the basis from which much of later data has been derived.

All this searching and questioning added to our knowledge of radio, but it also resulted in the discovery that facts were hard to find. We could learn how many people owned radios, but we couldn't learn when they used them, who listened, and to whose program. So more surveys, even more far reaching and detailed in character, were undertaken; and while the evidence they have produced

GROSS EXPENDITURES FOR NETWORK RADIO BY INDUSTRIES

Industries	1927	1928	1929	1930	1931	1932	1933	1934	Jan.–June 1935
Automotive	$ 423,063	$1,249,000	$1,720,803	$1,355,414	$1,313,923	$1,930,014	$2,318,309	$3,772,486	$2,116,514
Building Materials	30,000	42,144	233,704	683,065	387,749	18,296	79,557	205,811	138,878
Cigars, Cigarettes, Tobacco	37,000	387,030	1,348,502	2,076,114	5,371,117	6,245,223	2,909,632	3,181,988	1,820,452
Clothing and Dry Goods	11,593	61,787	315,179	581,051	575,139	395,144	405,054	338,612	181,565
Confectionery and Soft Drinks	260,402	701,164	563,984	839,070	1,359,919	1,635,096	1,227,634	1,187,179	774,386
Drugs and Toilet Goods	310,447	977,552	1,940,562	3,239,753	6,106,667	8,526,268	7,999,873	13,982,287	8,761,839
Financial and Insurance	471,006	656,147	923,377	1,209,644	1,493,351	1,251,977	669,495	611,822	229,992
Foods and Food Beverages	427,830	733,476	2,025,176	5,264,116	8,957,021	11,297,227	9,489,963	11,747,601	6,951,162
Garden	——	4,748	936	91,644	87,380	60,690	18,922	28,481	21,200
House Furniture and Furnishings	205,776	409,589	581,326	629,283	795,841	867,440	400,796	417,065	367,012
Jewelry and Silverware	26,580	46,596	36,720	432,049	113,770	150,638	24,963	26,787	25,886
Lubricants and Petroleum	21,940	311,279	961,439	1,495,338	1,183,346	2,663,857	3,589,148	2,956,347	1,615,299
Machinery and Mechanical Supplies	9,900	13,830	592,947	910,151	727,041	657,615	44,721	61,757	8,494
Office Equipment	79,485	22,760	43,626	77,053	83,522	35,653	151,125	150,315	52,719
Paints and Hardware	18,393	28,092	143,054	198,696	727,243	435,955	150,984	212,153	128,821
Radios, Phonographs	1,103,364	2,081,775	3,740,762	2,402,508	909,957	167,757	593,455	656,090	540,163
Schools, Camps, Correspondence Schools	6,258	——	——	20,379	17,237	——	——	——	22,993
Shoes, Shoe Furnishings	45,150	190,135	367,293	834,392	1,261,430	396,151	8,743	39,660	47,449
Soaps and Housekeepers' Supplies	90,759	182,148	238,372	532,998	1,419,883	1,119,592	1,001,082	1,957,116	1,273,826
Sporting Goods	1,818	44,500	75,893	167,228	269,003	97,678	——	——	——
Stationery and Books	171,187	602,478	886,044	1,421,922	1,359,001	750,298	198,296	409,112	213,824
Travel and Hotels	23,342	99,243	866,906	1,359,618	170,821	41,551	123,786	84,417	46,150
Wines, Beers, and Liquors	——	——	——	——	——	——	——	466,479	157,868
Miscellaneous	7,217	1,407,023	1,118,566	997,670	1,096,938	1,325,870	138,627	153,444	145,099

may not be regarded as establishing facts with unerring exactness, it has helped to compose a general picture of definite value.

27. Determining Sales Results.—Sales results from broadcast advertising have been difficult to determine. So many variables act simultaneously in most instances that it is difficult to form conclusions; and the reluctance of manufacturers to make public their confidential sales figures has made it necessary to seek a general rather than a specific result.

Nevertheless, by a method called the coincidental telephone survey, it has been possible to obtain specific and reliable information as to when people listen, how many listen, and what they prefer. The accompanying table of Gross Expenditures for Network Radio by Industries shows the dollar expenditure for radio advertisers over a period of years, and furnishes evidence of the conviction of advertisers that radio broadcasting is an effective and paying medium.

The coincidental telephone survey is made by having trained telephone operators call residence numbers at specified times during the day. A sufficient number of calls is made to give a reliable sample of the community, and from the answers obtained figures for the entire community may be projected. These coincidental surveys are made in all the cities served by the three major networks, and are therefore reliable indicators of audience data.

The telephone operator calls a home, and, upon receiving an answer, asks whether there is a radio in the home, whether it is turned on, and what program is being received. A variation of this last question is to ask what station is being listened to, or who is the sponsor of the program turned on. It will readily be seen that tactfulness is needed to get any degree of accuracy.

One of the organizations doing this kind of survey work is Clark-Hooper Incorporated. Data collected by this organization from more than four hundred thousand telephone calls are plotted on the curve shown in Fig. 1, which indicates the size of the listening audience by thirty-minute intervals, throughout the broadcasting day from eight in the morning until eleven-thirty at night. The

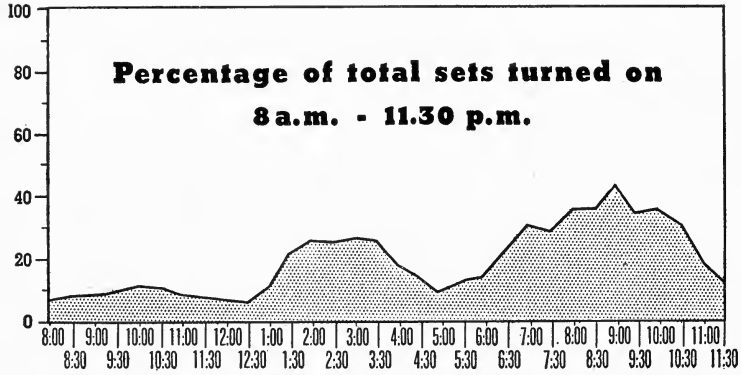


FIG. 1

results are, general averages, as there are variations to a considerable extent in one day as compared to another, where special circumstances enter. If, for example, the President of the United States made an important address on a vital topic at any time of day or night, the audience percentage at that time would shoot up to 60, 70 and even above 80.

Other events, primarily of national news interest, have a similar tendency to raise the audience level far above normal. But, aside from these unusual occasions, the chart may be considered an indication of the number of people who listen at various times in the day.

Local conditions often tend to distort this general picture also. For example, in the middle west the broad-

casting of market reports and weather forecasts during the farmer's mid-day meal time would show a relatively high audience percentage compared to the general figure. On the other hand, the demands of farming which call for early rising and therefore early bed-times, would show a lower figure in the late evening hours. Any data and figures here given are necessarily of a national or sectional character, and the broadcaster who is considering a limited territory or a single town must modify the conclusions he reaches from these data, in order to take into account any local conditions with which he must familiarize himself.

Statistics showing how many people are listening to their radio sets give only part of the information the advertiser needs if he is to plan his effort intelligently. In most communities the listener has the choice of three stations to which he may listen at any given time, and in many places he may have his choice of ten or more. This raises the question of station popularity, and program popularity. The Clark-Hooper survey, covering as it did a six-months period, went carefully into this subject. It revealed that the average number of sets tuned to any one station or network was 9.1 per cent of all the sets contained within the area surveyed.

A device for mechanically measuring station coverage has been tested in Boston. This clock-like instrument when attached directly to the radio receiving apparatus makes a continuous record of the times the radio is turned on, when it is turned on, and the stations tuned in. So far the use of this apparatus is experimental, but the information derived from it will be of great value if permission for its installation can be obtained from enough owners of radios to enable the placing of a sufficient number of the instruments in a given territory to furnish a representative sample of likes of the radio owners of that territory.

28. Radio Compared With Other Mediums.—May 9.1 per cent be considered satisfactory coverage, and a satisfactory and effective delivery of the advertiser's message, as compared with the actual performance, not the potential performance, of other advertising mediums? The best answer to that question is the record of what

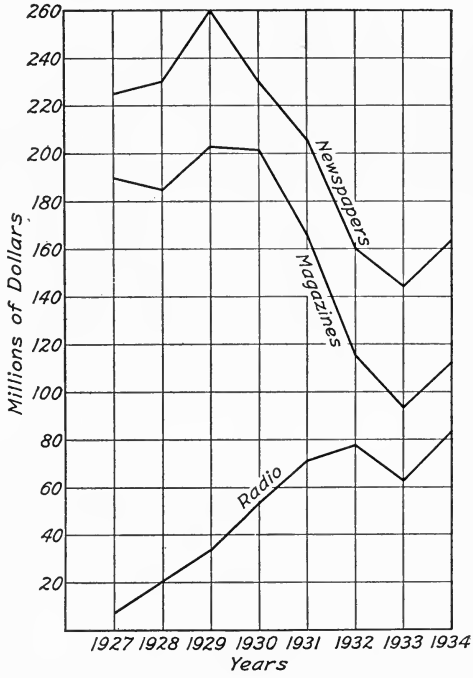


FIG. 2

broadcast advertisers have done after surveying results. And it should be kept in mind that advertisers do not ordinarily tell in public what the results were, even though they may have been so satisfactory as to exceed their most optimistic hopes. In the chart shown in Fig. 2, the *Radio* curve shows what has been invested for time and talent in radio advertising during the period 1927–1934—two years of prosperity and five years of depression.

Other curves on the chart, show expenditures for advertising in other mediums during the same period, and these curves indicate that the advertiser, looking over his results, has been convinced that radio advertising is an effective and economical medium.

It should be mentioned that the declining figures for magazines and newspapers represent no loss in confidence in these mediums on the part of the advertiser. They disclose only the extent to which advertisers were forced to reduce advertising budgets because of the times. The really significant lines are those for the year 1933–34, when the curves for magazines, newspapers and radio all turn upward together, on a course that is nearly parallel.

This indicates that the advertiser has concluded that radio has taken its place among primary advertising media, that the coverage is satisfactory for the expenditure, and that the effectiveness of the coverage, in sales results, presents a return per dollar comparable to that of the older forms of advertising.

29. Radio as Sole Medium.—Can radio be used in place of newspapers or magazines? There are about as many answers to that question as there are advertisers. Each has his own area of distribution to consider, his methods of selling, his competitive quality and price; and, on top of that, the character of his merchandise and his market.

Individual examples of all kinds may be used to prove almost anything. For example, take the case of the manufacturer of a drug product who tried magazines without results. He turned to newspapers, again without results. He tried radio, and sales shot up. Can credit for that be laid to radio as an advertising medium, or to a brilliant program that caught the listeners' fancy, in contrast with newspaper and magazine copy that didn't click or that merely put him in a class with others?

We can consider the manufacturer of cosmetics who never used anything but radio, but nevertheless has made a spectacular success. Again, others have been equally successful who have never used radio at all. Then how can we tell that the first manufacturer might not have been even more successful with the same appropriation devoted to mediums other than radio? How do we know that those who have never used radio wouldn't have progressed faster if they had done so? To all those questions we can only answer "We don't know." Nobody knows, and there isn't any way to find out. All we can say is that the success advertisers have had in using any medium intelligently indicates they have invested their dollars to the benefit of their business.

There is no way to eliminate from advertising the uncertainty of judgment and the element of chance. Experience and trial can reduce them. Available facts may prove guides. But absolute certainty in advertising, regardless of the medium used, is as unattainable as perpetual motion.

It is impossible to lay down any rules on when to use and when not to use radio broadcasting. A glance at the products and services successfully advertised on the air shows that they cover approximately the same range as advertising in publications. The same broadcasters who use the networks in a spectacular way also use magazines and newspapers as primary mediums.

An extreme example of successful use of radio, where it might be expected that the printed word would be used exclusively, is found in the case of a manufacturer of office equipment and cost systems. It would hardly seem feasible to sell filing cases, adding machines, typewriters and such functional equipment through a medium whose primary appeal is emotional. Yet it has been successfully done; and it is not difficult to find a satisfactory reason for this being true.

Rarely does an advertisement make a direct sale, no matter what the medium employed, except in the case of the retail advertising of local stores in a community. The opinions that lead to an action are not formed that way. They build up gradually, being formed within a person's mind by accepting or rejecting ideas from the mass of opinion that surrounds each of us. The old slogan "Nothing succeeds like success" epitomizes this thought. For when everybody else acknowledges success, who are you to question or deny it? By accepting common opinion your opinion conforms, and the actions you take are then expressions of your opinion.

The testimonial, an old but one of the most effective types of advertisements, is merely a demonstration of success and the impressing of someone else's opinion on your mind.

30. Creating Public Opinion.—Radio broadcasting helps to create opinions in many minds, not necessarily concrete and exact opinions, but general ideas. Good broadcasting implants favorable ideas. Perhaps most persons who have these ideas have no occasion to purchase office equipment. Only a few do. But these few are surrounded in their daily lives by the opinions of all with whom they come in contact. A casual remark here, a favorable comment there, comes within the possible purchaser's hearing. It happens frequently, day after day, and gradually the actual purchaser of office equipment has, arrived at a favorable opinion himself. The effectiveness of radio, in this case, is exactly the effectiveness of any other advertising medium—it stimulates conversation and helps to mold opinion.

Often radio can influence opinion when used by itself; but in the process of influencing the mind of a prospect, it is conceivable that the task will be performed more quickly and surely when additional forms of advertising

are used. Similarly, the job may be done by publications —in time; but it may be done more certainly with the addition of radio to the effort.

Radio broadcasting may therefore be considered as having taken its place as a primary advertising medium, capable often of carrying the entire advertising burden. But many times, its effectiveness may be enhanced by the additional use of the written word.

31. Use Based on Appropriation.—Where the appropriation does not permit the use of more than one primary medium, then the advertiser must make his choice. This calls for a careful study of markets, distribution, competition and all the other factors that advertising must consider.

The bare figures disclosed by such a survey may indicate which medium to use. If they do not, a study of the territory to be covered may indicate the answer. If, for example, it contains strong newspapers and second-rate radio stations, then, surely, newspapers deserve first consideration. If the appropriation permits the use of newspaper space of size and frequency believed capable of doing the job, then obviously the money should be spent that way. If it will not, and the experience of broadcasters shows they have used broadcasting effectively, even on second-rate stations in that community, then the appropriation should be measured against the cost of broadcasting, to determine whether the job can be done by that means.

Just as skilful use of small space in a newspaper may attract more readers than bungling use of large space, so may an interesting radio broadcast, packed into a small-time unit, be more productive than an ordinary effort over a longer period. A question that can be answered only by judgment and experience then comes up. With limited appropriation, can the message be presented more effectively by the use of type and illustration, or by the use

of the human voice and the intimate emotional medium of sound? There is no hard and fast answer—experience must decide.

And the problem of a community or a limited territory differs only in degree from that of a section of the country or the whole country itself, except that in larger areas you are certain that whether you use newspapers, magazines or radio, you have available strong advertising mediums.

32. Distribution Controls Use.—Distribution may rule out one type of medium, and then the choice rests between the other two. Comparison of the costs of using each, either for an ideal program or a medium program, may indicate which to choose. But here again, the final selection must rest on someone's judgment and experience. In using radio, just as in using any other advertising mediums, judgment and experience are indispenable; and these must be the result of intelligent study.

COVERAGE

33. Meaning of Coverage.—Coverage may be defined as the area in which people can and do listen to programs broadcast from a designated station. This area varies considerably even for stations of the same power. It also varies for daytime and nighttime broadcasting. And there is a wide variation of signal strength within the coverage area itself.

For several years, coverage was a mystery to everybody who had anything to do with radio. All the mysteries have not been removed yet—may never be. But there are now standards for measuring coverage which at least furnish a guide.

The first attempt to indicate the geographical coverage of a radio station was so simple that, if it had been accu-

rate, it would have saved many years of hard work and many thousands of dollars to the country's radio stations. It consisted of drawing a circle with a radius of 100 miles around the station. And that was the coverage map. Unfortunately this was not a true picture, and another method of determining coverage had to be devised.

34. Coverage Indicated by Mail Response.—From the very start of broadcasting, mail poured into the stations from listeners. Obviously this proved that the writer had heard the station. So maps were spotted to show where the mail came from and the closeness of the spots indicated the degree of coverage intensity. For example, in the area immediately surrounding the station, the dots would be so numerous and so close together that they presented a practically uniform surface. As the distance from the station increased, these dots became more widely separated. This graduation indicated that there was a need to differentiate between types of coverage, so the practice was started of designating primary, secondary and even lower grades of coverage areas, according to the density of dots.

This was undoubtedly a real advance in studying station coverage, but there was one variable factor that made accurate calculation of a station's value practically impossible. The standard which determined the primary area of one station might be, and usually was, entirely different from the standard used by another. Where two stations of comparable power were located in the same community, it is obvious that there was every inducement to make the standard defining primary area increasingly liberal for competitive purposes. So in many cases the mail-response method of determining coverage provided information no more valuable than the hundred-mile circles. Nevertheless, mail response, intelligently and conscientiously evaluated, is still employed as a method of determining

station coverage, or of supplementing other methods of determining coverage.

35. Signal Strength Measurements.—The Federal Radio Commission investigated the coverage question from an engineering standpoint. With the average performance of commercial receiving sets known, the Commission measured the amount of energy at the point of reception necessary to give satisfactory service. In the course of these experiments it found that the noise-level of the point of reception had a distinct influence on the amount of energy required to produce a satisfactory signal for regular listening. This led to the establishing of general strength standards related to the average noise level of urban, suburban and rural communities. These standards called, respectively, for 10, 2, and .5 millivolts-per-meter, which was the measuring unit employed.

Several engineering firms started making these signal strength measurements with portable equipment in automobiles. The results obtained were the most specific indications of coverage yet revealed, and furnished a stable basis for all stations to use. As a consequence, the signal-strength method of measuring coverage soon became general practice, and most stations have employed it.

The signal strength must be measured for daytime coverage and nighttime coverage, as there is a distinct difference in the two. And it must be taken over a period of time sufficiently extended to show an average for any given listening point, to determine the regularity or irregularity of reception.

36. Primary and Secondary Coverage.—The area where a station may always be heard, regardless of variations, with complete satisfaction to the listener, is the primary coverage or primary service area. The area where the station may be heard regularly, but with varying

intensity that might make reception, upon infrequent occasions, less than completely satisfactory, is the secondary coverage or service area.

These two areas may be considered to include the broadcaster's available audience, where his advertising message may be delivered clearly, regularly and effectively to persons who listen to the station habitually. The primary and secondary coverage areas for Station WABC are illustrated in the map, Fig. 3. This map is typical of those used for other cities.

37. Station Popularity.—Coverage is not the whole story, so far as the advertiser is concerned. He is also interested vitally in the standing of the station with the listeners within its area. For that, to a considerable extent, determines the circulation his message will receive. When he knows the relative standing of several stations serving a given community, he is in a position to select the one that serves his purpose best. Unfortunately there is no engineering method, such as the signal-strength test, to determine a station's popularity. We are again forced back to judgment and opinions.

The popularity of any station is controlled by the programs it broadcasts. Listeners quickly develop the habit of turning to certain stations and avoiding other stations, according to their liking of the programs offered. In practice, this tends to direct listener preference to chain stations, because these stations carry the fine programs sponsored by national advertisers and because time not sold for commercial use can be filled by sustaining programs of real merit originated at a point where first-class talent of a wide variety is always available.

But this does not mean that the independent station, without chain connections, must lose out in competition for the audience. With ingenuity, initiative, and imagination, the program director of an independent station can

MAINE
AUGUSTA
CONCORD
MONTPELIER
BOSTON
PROVIDENCE
HARTFORD
ALBANY
TRENTON
DOVER
ANNAPOLIS
RICHMOND
CHARLESTON
COLUMBIA
ATLANTA
TALLAHASSEE
MONTGOMERY
JACKSON
BATON ROUGE
AUSTIN
SANTA FE
PHOENIX
SACRAMENTO
SALEM
OLYMPIA
BOISE
HELENA
BISMARCK
PIERRE
LINCOLN
DES MOINES
SPRINGFIELD
INDIANAPOLIS
COLUMBUS
LANSING
MADISON
ST. PAUL

BB 536B 3360A

FIG. 3

broadcast so much of real local interest and timeliness, combined with musical and other entertainment derived from electrical transcription services which use the same artists as the networks use, that he can build a loyal and regular following for his station just as large and just as valuable to the advertiser as the following of the larger stations. He makes up with brains and energy what he lacks in money and abundance of entertainment resources.

38. Telephone Survey.—There are several ways of arriving at a reasonably accurate estimate of the relative popularity of various stations in a community. One is the coincidental telephone survey, conducted over a period of several days in order that program schedules may average out. Another is to obtain the opinion of many people living in the community. A manufacturer, for example, may write to all his retail outlets within the area, asking their preferences in stations. But the results must always be judged with the knowledge that a retailer is likely to consider the biggest the best. On the other hand, much of the value of advertising lies in the enthusiasm it stimulates in dealers, and use of the station elected by a poll of dealers may sometimes prove to be the best.

Certainly the program schedules of all stations under consideration should be carefully studied; for, regardless of power, frequency or any other factor, it is program character that determines the audience within a station's coverage area. Careful attention to this item will often enable the advertiser to broadcast effectively at a great saving in cost. He may find, for example, that in a city containing a 50,000-watt station and a 500-watt station, the latter is the more popular. There are such cases. If the coverage area of the 500-watt station includes the territory in which he wishes to advertise, obviously he can save a very considerable sum by using it. Many advertisers are finding local, or spot broadcasting profitable.

WABC
NEW YORK, N. Y. 860 Kilocycles • 348.6 Meters

50,000 WATTS DAYTIME 50,000 WATTS EVENING	DAYTIME LISTENING		EVENING LISTENING	
	Primary Area	Secondary Area	Primary Area	Secondary Area
NUMBER OF COUNTIES	69	175	82	347
URBAN POPULATION	13,925,178	14,713,922	13,682,001	22,193,137
RURAL POPULATION	2,651,788	6,060,000	2,730,990	9,945,573
TOTAL POPULATION	16,576,966	20,773,922	16,420,991	32,138,710
TOTAL FAMILIES	4,070,149	5,012,815	4,043,487	7,758,993
RADIO HOMES	3,597,790	4,189,660	3,540,640	5,799,426
RADIO LISTENERS	13,510,210	15,902,602	13,259,378	21,896,268
RESIDENCE TELEPHONES	1,909,910	2,359,482	1,916,209	3,583,486
PASSENGER AUTOS	2,258,828	3,669,435	2,216,288	5,384,921
DOMESTIC GAS CUSTOMERS*	3,536,274	3,528,389	3,456,588	4,609,283
ELECTRIC WIRED HOMES	3,749,025	4,035,491	3,698,448	6,085,917
RETAIL OUTLETS*	232,038	259,004	229,535	328,936
RETAIL SALES (Thousands)*	$4,476,820	$4,767,053	$4,440,734	$6,043,127

*Tabulated for U. S. Coverage only.

FIG. 4

On the other hand, take the case of an organization that sells within an arbitrary political boundary, such as a city limit. Assume that all sales are concentrated within that area, and coverage outside the area is valueless to the advertiser. This circumstance by no means indicates the use of a low powered station. The audience for the high-powered station within the geographical limits may be so many times larger than the audience of the low powered station that the large station gives a greater dollar value regardless of waste circulation.

Conditions like these indicate the importance of studying the relative standing of stations in the territory under consideration. Specific examples cannot be given because these standings are continually changing.

39. Coverage Data Available.—Radio stations now furnish to advertisers much information about their coverage and the character of the area they serve. Coverage is usually shown in terms of counties and maps are furnished on which counties within the primary area are shown in one color, and those in the secondary area another color.

Data on set ownership, automobiles, incomes, telephones and other factors is tabulated for the use of the advertiser to help him select his broadcasting points, and the station to use, and to give him a basis of deciding whether to use newspapers instead of radio, or vice versa, where the appropriation does not permit the use of both. A typical radio station data tabulation is given in Fig. 4.

RADIO BROADCAST ADVERTISING

Serial 3360A (PART 1) Edition 1

Review Questions

NOTE.—These Review Questions are given merely that you may test yourself on your general knowledge of the points discussed in this lesson. If there is any question that you are unable to answer, this indicates that you have missed the point involved and should read the text again. You can readily find the answers to all of these questions in the text.

(1) Why must radio broadcast advertising be of an essentially high order?

(2) About how many radio-owning families are there in the United States?

(3) What is the range in kilocycles of the broadcast band available for advertisers in the United States and Canada? And how many actual channels does this permit?

(4) Describe the difference between a cleared channel and a regular or local channel.

(5) What led to the development of chain networks and what are the three main networks?

(6) What led to the use of radio for advertising and why must the commercial side of broadcasting be subordinated to the programs given?

(7) Describe several methods of measuring the radio audience.

(8) Tell why you consider that radio has taken its place as an advertising medium.

(9) What are some of the methods used to estimate radio coverage?

(10) How can advertisers secure data concerning radio coverage?

RADIO BROADCAST ADVERTISING

Serial 3360B (PART 2) Edition 1

PUTTING RADIO TO WORK

SPOT BROADCASTING

1. Use of Spot Broadcasting.—The commercial sponsorship of programs broadcast independently over individual stations is called spot broadcasting. Spot broadcasting is, in effect, as old as commercial broadcasting itself, but its use over recent years is attracting keen interest on the part of national advertisers. Some hold spot broadcasting to be synonymous solely with the use of electrical transcriptions. These are much used, but, spot broadcasting also frequently calls for live talent. A comparison is sometimes drawn between radio and printed advertising to show the relation of spot to network broadcasting. Network broadcasting is described as being comparable to the functions of magazine advertising, and spot broadcasting to newspaper advertising. This is not a sound comparison. Either spot or network broadcasting can be, and is used for purposes similar to the functions of both types of printed advertising.

Which of the two forms of radio an advertiser should use will depend upon his objective, how he wishes to gain it and whether it will be most economically gained by the use of network, or chain, broadcasting. He may, as some advertisers do, wish to use both. He may, as has been done, start out with one method and eventually change to the other. He may later conclude that spot broadcasting will be valuable as a supplement to his network activities. He may wish to use electrical transcriptions

much as he would newspaper mats in supporting his dealers with local advertising that is paid for entirely by the advertiser, or in cooperation with his dealers.

An important point for the advertiser to bear in mind is that spot broadcasting is a distinct and separate form of advertising which definitely has its own place in the field of advertising mediums and has its own particular advantages.

2 Spot Broadcasting by Merchants.—Spot broadcasting, in addition to its use by national advertisers, also is the form of broadcasting used by local merchants who buy time on a station in their own communities. It particularly recommends itself to an advertiser who wishes to confine his advertising activities to specific markets which are determined by his individual distribution problem. If these markets are few in number he may find the networks, as they sometimes are, reluctant to take a small hook-up. Then spot broadcasting particularly fits itself into his plans. It also recommends itself to an advertiser who insists upon his program being broadcast at a uniform time, regardless of time zones or daylight saving.

Whether the list of markets that an advertiser wishes to reach over the air is large or small, he can make his own list and have available a wider choice of stations in those markets where he contemplates the use of non-network stations as well as network.

Method of use, ways of contracting for time and the question of cost also serve to make the two forms, network and spot, entirely distinctive. The sponsor has unlimited choice of talent personality when he uses transcriptions and if he buys his time cautiously, may secure very favorable hours on the stations he prefers to use.

Perhaps conditions are not ripe for an advertiser to go on the air in a number of markets. He may want merely to cover a segment or to reach markets of a certain size or

type. With spot broadcasting he can cut his cloth to suit his garment.

From these variables it can be seen that the advertiser should study the purchase as well as the use of spot broadcasting. He must evaluate its advantages and determine whether these will best serve his purpose, or whether he should make use of networks, or whether he should employ both.

3. Details of Spot Broadcasting.—The following questions and their answers will serve to make plain some of the important details connected with spot broadcasting.

Is spot broadcasting new? No, it is one of the earliest, if not the first, type of commercial sponsorship. Commercial broadcasting predates the formation of radio networks and the subsequent sponsorship of programs emanating from a central studio and immediately transmitted over a number of stations.

How many types of spot programs are there? There are five distinct types of programs:

1. "Live" talent.
2. Sponsorship of service reports, such as time, weather, sports, market quotations and news.
3. Cooperative participation in cooking schools, home economic hours, and similar features sponsored by independent stations.
4. Brief commercial announcements.
5. Electrical transcriptions.

Can these types be combined? Yes. Live talent can be used together with electrical transcription. Entertainment may be all transcription and the commercial announcements may be read by the station announcer. Or, the commercial credit can be incorporated in the electrical transcription and used in conjunction with entertainment provided by live talent.

What is "live talent"? By live talent is meant the artists or speakers who broadcast in person before the station microphone. Live talent is made use of in two ways. An advertiser can arrange for his own casting from local talent, or he may sponsor a sustaining program of live talent for which an audience following already has been built.

What is electrical transcription?—Electrical transcription is a special method of recording on discs designed for broadcasting use. Because transcriptions are very largely used in spot broadcasting, a misconception exists among many persons, who think that spot broadcasting covers electrical transcription only.

Where are transcriptions made?—Transcriptions are made in the recording studios of companies equipped to render this specialized service. These companies maintain studios which in appearance and set-up are very like the studios of broadcasting stations. Some transcriptions are made direct from studios in advertising agencies through special wire hook-ups to the recording companies.

How are transcriptions made?—A program is staged, but instead of going out over the air, it is transmitted over the recording apparatus to a large turntable on which thick wax discs revolve. Transcriptions also are made for network advertisers who desire records of their broadcasts either for permanent reference or for spot transmission over other stations. Such records are made by arranging to have a recording studio pick up the network studio performance. If the purpose of the record is for file, the recordings usually are made on aluminum discs.

In making recordings for broadcast, usually two discs are made of each program. Every detail of their recording is carefully timed down to the fraction of a second. One disc is used in an immediate "play-back" to check up on the performance and its recording and to detect imper-

fections. Sometimes a performance must be gone through several times before the work of the artists is pronounced satisfactory in timing, vocal inflection or musical scoring. Duplicate records are made of each recording until the performance is satisfactory. After approval, the second wax disc of a satisfactory performance is electroplated so as to give a copper negative. This negative becomes the master plate from which are also made two test pressings, one of which is played to secure confirming approval.

The next step is to electroplate the master plate so as to preserve from wear the only existing record of the program. This plating yields what is known in the trade as the "Mother," a positive. This, too, is plated to get a negative, resulting in what is called the stamper, from which are made the necessary number of positive or playing discs of a composition material. These final discs are furnished to the stations which are to broadcast the program.

How are transcriptions broadcast?—Transcriptions are placed on the turntables in the station studio and their playing is supervised by skilled operators. The transcription, which is usually received about a week in advance of broadcasting use, has already been rehearsed and timed to determine the length of time required for broadcasting it. The pick-up attached to the tone arm directly picks up the sound-wave recordings from the disc as it revolves and transmits them over the air. Nothing is heard in the studio as the program is played. In the control room the engineers do their work in regulating volume just as they would a live-talent broadcast.

When the time comes for station announcement on the longer broadcasts, the director signals and the announcement is made. Then the announcer steps away from his microphone and the program continues from the turntables. While nothing of the program is being heard in the studio, people listening in to the broadcast hear every-

thing exactly as they would had the performance been broadcast immediately as it was performed in the recording studio.

So marked have been the refinements in recording and transcribing technique that on modern equipment it is impossible for listeners-in to distinguish between broadcasts by electrical transcription and live talent.

Why must stations announce "electrical transcription"? In the earlier days of broadcasting, stations which found themselves unable, economically, to finance live-talent presentations turned to the playing of phonograph records as a source of entertainment material. These records, however, were easily recognized for what they were. They were not popular with listeners, who felt that if they wanted to hear phonograph records, they could do so by playing them on their own machines.

Some time later, as sound reproduction processes improved under the impetus of radio development, a method was worked out for the making of records solely for broadcast use. The first sponsorship of this type of broadcast, so the story goes, involved a program for Maytag washers.

This method of broadcast, with the Maytag campaign under way, came up before the Federal Radio Commission now called The Federal Communications Commission, for a ruling. To avoid any element of deception, the Commission ruled that at the beginning of each transcription program the station should announce: "The next program comes to you by electrical transcription made exclusively for broadcast purposes."

It also was required that at the close of the program an announcement be made that "This program has come to you by electrical transcription made exclusively for broadcast purposes."

When broadcast recording equipment had been even further perfected, a delegation of representatives of this phase of the business asked the Federal Radio Commission for a new ruling. The result was that it is now necessary only to state once during a short program that it is one of electrical transcription. The announcement must be made once every fifteen minutes on a longer program. No announcement is required on programs of two minutes or less or on transcriptions that are used for sound effects only.

No prescribed wording is compulsory. The requirement is that the words used must be such as to give the public an understanding of the source of the program to which it is listening. Beech-Nut, in its Chandu program, capitalized this ruling to advantage. In effect, its announcements stated that "Chandu is available to you only by means of electrical transcription."

Can more than one advertiser sponsor the same transcription program?—Already prepared transcriptions can be bought in several ways. They may be purchased from companies that make them, and that sell them individually to stations or advertisers for use on one station or for use in certain sections. The buyer has exclusive rights in the territory contracted for.

A station may use the transcription as a sustaining program, building up an audience following for it. Later the station may get a local or national advertiser to sponsor that program. The Chandu series is an instance of the use of ready-made programs. This was sponsored in the West by three or four advertisers at different times. Beech-Nut, in its sponsorship, had exclusive rights east of the Mississippi River.

The transcriptions are shipped from the producers direct to the stations. The signature music fades in and out and in the elapsing time the commercial announcements are made. These are usually "live" commercials.

4. Interesting Dealers in the Broadcast Program. Much impetus is given to the success of a program by the plans devised for supplemental or primary advertising and the plans for encouraging dealer tie-in and merchandising of the program at the point of sale.

While variance in time and day does not permit the specific mention that is made possible for network advertisers in their national copy, spot broadcasting can be as effectively advertised in newspaper space as can chain programs. All that is necessary is to supply a plate, which can be dropped into the space allowed in newspaper copy, for calling the public's attention to the broadcast scheduled in its local territory.

One advertiser, his program about to go on the air, sent out to dealers 12,000 broadsides featuring the event. In addition, three types of letters were sent to as many classes of dealers outlining the broadcast and urging them to tie in. Stations were invited to send in lists of dealers in their territories in order that these dealers could be written to and made conscious of the significance of the local advertising to them.

5. Salesmen Influenced by Broadcasting.—It is important to create and keep alive the enthusiasm of salesmen in the broadcast campaign. If they are alert and on the job, they will see to it that their dealers keep the product on display so that it will serve as a reminder message when the customer who has listened to the program enters the store.

6. Methods of Advertising a Program.—Some of the various ways to advertise and merchandise a program are given in the following list.

Newspaper advertising of a local broadcast.

Business-paper advertising of a broadcast series, which can list the type of program and the number and names of stations.

Letters to jobbers, salesmen, dealers and, on occasion, listeners.

Broadsides.

Booklets, for distribution through the trade to consumers.

Postcards.

Blotters, to feature the program or for announcement and reminder messages.

House magazines.

Novelties.

Enlarged telegrams and radiograms.

Counter displays

Samples.

Window displays.

Stickers and inserts for use with regular mail or shipments of goods.

Letterheads, when specially designed to list the stations being used in a campaign.

Car cards.

7. **Use of Premium Offers.**—The experience of a food advertiser with premium offers has convinced him that such offers are not imperative at any time. Circumstances, however, may make an offer desirable as a supplementary help for any of the following purposes:

To draw mail in order to gauge program popularity; to get names of prospects; to determine average type of listener.

To test scope of station coverage.

To pull actual sales results.

To force distribution by heading people into dealers' stores.

It is the experience of another spot advertiser, in the cosmetic field, that offers on the air which involve enclosure of money do not pull so well as similar offers in periodical copy. At the same time, it is his belief that the doubling of coupon inquiries from his magazine advertising is due to his inclusion of spot broadcasting.

Women who would not take the time to write after a broadcast, later see the published coupon offer and are reminded again to make the request—when it is easier to do so.

8. Guaranteeing the Broadcast.—Each station, upon request, will submit an affidavit as to the time the program went on, the time it went off, name of the announcer and, sometimes, name of the engineer. This affidavit is a transcript from the station log. Also, a sponsor's salesmen or distributors can be instructed to check up and see whether a broadcast goes through as planned. In addition, there are checking bureaus which have people in every territory to report on program broadcasts.

One advertiser who checks up his broadcasts with his distributors has found out that good dealers in certain locations did not get the full benefit of radio programs from stations that were supposed to give those particular towns good coverage. With information derived by careful checking it is possible to strengthen the campaign either by a change in stations or the addition of stations to blanket the weak spots.

9. Preparation of a Broadcast.—The steps in preparing a series of spot broadcasts are as follows:

1. Creation of the idea.
2. Tie-in with other merchandising activities.
3. Development of the program.
4. Release to the public.

The idea may originate with the advertising agency, the advertiser, or it may come from some outside source. From conception to the broadcast show, the following has to be done:

A list must be made of the markets to be covered by the contemplated broadcasts. Distribution set-up may determine what these markets will be or they may be dictated

by a particular distribution problem (perhaps competitive) existing in one or a number of markets.

The building-up of the program involves the writing of script, the selection of musical numbers, the casting of talent, the direction of rehearsals and every detail that enters into the making of a finished continuity, or scenario.

The buying of time usually is done by the agency which also selects the stations which best fit into the plan in the territories to be covered. Purchase of time can be made through stations direct, through station representatives, through time-brokers or the local (spot) broadcasting subsidiaries or departments of the networks.

In advance of broadcasts, plans should be worked out for merchandising the series to salesmen and the trade, and for advertising the feature to the public.

The guides to the selection of spot broadcasting stations are as follows:

(*a*) Wave length and frequency.
(*b*) Coverage as determined by signal strength tests and audience surveys.
(*c*) Popularity and general acceptance of station.
(*d*) Program structure in comparison with other stations in community.
(*e*) Time available.
(*f*) Previous results with a station.
(*g*) If electrical transcriptions are used, the facilities and ability for excellence in their handling.
(*h*) If a live-talent program is used, availability and quality of talent.
(*i*) Ownership and its influence on management of station.
(*j*) Merchandising service cooperation.
(*k*) Facility for giving program publicity.

10. Handling the Commercial Credit.—In connection with broadcasting, the term *commercial credit* (sometimes shortened to *commercial*) is applied to that part of

the broadcast which contains the advertising message by which the sponsor and his business is connected with the broadcast as a whole, and thus obtains credit for furnishing the entertainment. Most advertisers prefer to have their commercial credits delivered by electrical transcription. This assures uniformity. As one advertiser who uses seventy-eight stations points out, he does not want a half-hundred or more varying interpretations of his carefully worked out advertising message. Emphasis, inflection, pause or the personality of an announcer, as conveyed by his voice, may greatly change the import of an announcement.

There are instances, however, where it is desirable to localize the commercial credit. It may be that an advertiser wants to test a premium offer, he may want to mention local distributors, to read testimonials of local customers, to mention a price which varies with certain territories. The flexibility that comes with commercial credits handled by station announcers is especially advantageous in handling such special problems.

11. Desirable Length for Commercial Credit.—Ingenuity and common sense are the best guides in determining the length and the nature of the commercial credit. A very brief message can be distasteful if it is blatant. Again, if strategy is used, the advertiser can keep his name or that of his product before the public naturally and without offense. Even on so brief a broadcast as a time announcement, Bulova Watch gets its name over in a logical tie-in.

Sometimes the selling point of a product can be entertainingly put over by the talent. For example, De Soto in a five-minute transcription employed the aid of the master of ceremonies and an orchestra conductor to portray graphically how much difference there is between a De Soto and other cars. The leader directed only a

part of the orchestra, then added four more pieces, making a complete orchestra. The leader then drove home the comparison.

In the matter of commercial credits the same factors must be weighed for spot broadcasting as in the case of chain broadcasting. No set standards can be prescribed. Everything depends upon the way the commercial credit is written, spoken and placed in the program. Whenever the question of length is raised by clients of one station executive, he answers, "As long as you would be willing to listen to over your own radio, provided the message was not your own."

12. Frequency of Broadcasts.—Obviously, broadcasts should be as frequent as the advertiser thinks is necessary to do a good job, with due consideration of the amount of money he is prepared to spend. There seems to be a general opinion that as broadcasts decrease in length of time, they should be given more frequently. Hour and half-hour schedules can go on weekly, but many quarter-hour broadcasts go on more than once a week. Similarly five-minute broadcasts generally should be used several times a week so as not to have too long a break between broadcasts.

The records of 85 stations showed that 22 advertisers used spot announcements five times per month; 13, ten times; 13, fifteen times; 5, twenty times; 22, thirty times; 3, fifty times; and 7, one hundred times. The number of monthly spot announcements over one station has run as high as 581 for the Curtis Candy Company.

13. Best Day for Announcements.—People do not turn on their radios merely because it happens to be Tuesday or Friday. Nevertheless, some advertisers advance reasons for the preference of one day over another. One, for example, aims to select a night which he thinks

attracts a larger radio following because of the major programs that are regularly broadcast on that evening. Another advertiser studies local customs and endeavors to buy time on the night which is customarily the maid's night out. He also watches to see that no regularly scheduled community event will take people out of their homes at the time he is trying to reach them.

The two factors given most important consideration are those of community custom, and the article or service the program is trying to sell. For example, if the sponsor is a wearing-apparel advertiser whose product appeals to the greater number of housewives who do their own housework, then, in the opinion of one advertiser, Monday (universal washday) would be one of the poorest days of the week to broadcast, and Tuesday about the best.

14. The Best Time.—The most desirable time for an announcement depends largely on the type of audience to be reached. A good illustration is furnished by the Caterpillar Tractor Company, which broadcast very early in the morning so as to reach the farmer while he was at breakfast. A fifteen-minute live-talent program was offered and it included experience stories of Caterpillar tractor users in the immediate territory of the station from which the broadcast was made.

The advertising manager of Dunn & McCarthy, Inc., has found that advertising for Enna Jettick shoes, addressed to women, gets its largest audience in cities, from 8:45 a.m., to 9:15 a.m.

Banks, which presumably aim to reach the head of the house when he is home or which choose to address the family as a unit, show a strong preference for evening broadcasts. A survey of the hours selected by banking institutions shows that among fifty-one, all but eight broadcast in the evening. Five of the eight use morning hours, the remaining three broadcast in the afternoon.

While it is conceded that the daytime affords a large feminine audience, its character changes considerably between morning and afternoon. During the morning, the average woman listener is most likely to be a housewife, occupied with the domestic plans of the day, with cooking and cleaning. Her interest then is in things that have to do with the home and the family. In the afternoon, however, she is much more herself, interested in her own person, a social being. Then she is more receptive to messages that have more to do with her person.

One spot broadcaster, as the mid-summer season approaches, has found it desirable to shift the time to later hours, in the belief that many people do not turn on their radios until after dark.

The value of time placement, in the opinion of many advertising executives, is greatly influenced by the popularity of the sponsored or sustaining program immediately preceding.

The most desirable time, from the standpoint of size of audience, is during the evening hours. In addition, late afternoon hours in the far west are popular because of the earlier (on local time) reception of outstanding network programs that are being broadcast on eastern standard time.

15. Some Spot Experience.—Following are given brief descriptions of broadcasting methods that have been used successfully by well known advertisers. These experiences furnish information that should be of value to all who contemplate the use of radio in their business.

Richard Hudnut, New York, at one time broadcast a series of fifteen-minute programs over four stations, five times a week. A lipstick and eyebrow combination, specially prepared for this series, was offered free on receipt of the white protective seal that covers the package of Hudnut face powder. Listeners were asked to send their

requests to the station to which they had been listening, and this station forwarded the requests to the Hudnut office.

Benjamin Moore & Company, New York, makers of Muresco wall finish and paint, provide an instance illustrating how spot broadcasting may be used to supplement a network program. On the network, the company featured a radio character, a woman who talks on home decoration. In several cities, including Rochester; Charlotte, N. C.; Minneapolis–St. Paul; Richmond, Va.; Des Moines and Kansas City, Mo., this advertiser used live talent in spot broadcasts of programs employing the same material and continuity as the chain broadcast. The company also supplied its fifteen salesmen with portable receiving sets and instructed each salesman to be in a dealer's store at broadcasting time, plug in the set, and bring the program to the dealer. Thus they made sure that the salesman would hear the broadcasts, and that the dealers' interest in them would be stimulated.

Another advertiser is emphatic in his declaration that the program is second in importance to getting the right time. His company's program appears over nearly 100 stations and brings varying results, although the factor of the entertainment is a fixed quantity. He feels that nothing offered the public as an inducement to buy a product promotes that product so well as a sample. The next best offer, from the manufacturer's point of advantage, he believes, is a sample of some other product in the line. Every sample offer made in this advertiser's broadcasts has been and will continue to be a product made by the company.

The Borden Company, Cheese Division, New York, developed a high-class program of live talent for a thirteen-week series of broadcasts in Washington, D. C. The purpose of the campaign was to obtain better distribution.

In advance of the first broadcast, an advertising executive of the company and a representative of its advertising agency went to Washington and met with dealers and wholesalers to whom the plans were outlined. Merchandising of the program was accomplished by use of window and counter displays and painted signs on trucks. The program also was advertised in newspapers. The Company is reported to have gained a marked improvement in distribution through retail outlets.

The Bulova Watch Company, New York, veteran spot advertiser, at one time used close to 200 stations, sponsoring more than 300 time signals daily. Its purchase of time on stations varied from about ten seconds to one minute. The length of the announcement varies from fifteen words, for example, "9 P. M., Bulova, B-U-L-O-V-A, watch time," through other fractional periods of a minute, up to 100 words in a one-minute announcement.

Obviously, even in the longest announcement, the company cannot talk about its many models of watches. It will feature one watch at a time, usually changing copy every two weeks. In this way, perhaps six watches will be featured through the year. To tie in with the broadcasts, jewelers are furnished with newspaper mats, three and four-color postcards, folders and window displays for use in featuring these watches.

The Reo Motor Car Company, Lansing, Mich., in introducing its new Self-shifter automobile found spot broadcasting effective. In the preparation of the series, the Company had the following objectives:

1. To cover the territories where it knew Reo business was available, at the least possible expenditure.
2. To select time on stations which it knew would be listened to by a good following.
3. To select enough stations to give overlapping coverage.

Use of Rotating Principle.—One company makes use of the rotating principle in spot broadcasting. It employs a staff of trained experts who travel from city to city. Each woman spends about a month in a city, during which time she is featured on five-minute programs over the local broadcasting station. At the conclusion of the broadcasts, people are invited to send in to the station questions about problems they might have. The speaker also announces that after the broadcast, which is usually around nine in the morning, she will be available in one of the retail stores in the city, from 10 A. M. to 4 P. M.

A company salesman makes his headquarters in the city in which the broadcasts are being held and works his territory from that point during the month. Both he and the speaker then move on to the next point from which the monthly program is to be conducted. With this type of program, this advertiser personalizes his sales promotion workers. Newspaper advertising is used to advertise both the product and the radio program.

Another adaptation of the rotating principle is the campaign conducted several years ago by an advertiser who employed a combination of live talent and electrical transcription. The program was featured as a series of six broadcasts. It included six talks by women who were authorities on home furnishing, cooking, cosmetics, home budgeting and kindred subjects of interest to women. Entertainment was by electrical transcription, which preceded and followed the personal talk from the studio. Each broadcast prepared the way for the next.

The Beech-Nut Packing Company, Canajoharie, N. Y., broadcasting the Chandu program is one of the outstanding successful users of electrical transcription. Its total mail inquiries over a twelve-month period are reported to have exceeded 700,000 requests for the magic premiums which were offered on receipt of the required evidence of

purchase of Beech-Nut products. The purpose behind these premium offers is not to gauge the scope of the listening audience, although the number of requests does serve as a casual guide. Premiums are employed as a wedge to get distribution and to offset any attempts on the part of dealers to substitute or discontinue the company's products.

The success of the Chandu program is credited to its being a program that had a basic appeal to children. Because it combined serial, mystery, romance, travel and foreign lure, it had a definite appeal to adults as well. Equally important in making the program effective in promoting sales, it is stated, the merchandising work done by the Beech-Nut sales organization in developing and keeping alive the enthusiasm of the trade for the program. With the discontinuance of the Chandu program, the company started another broadcast featuring the character, Red Davis. This series dealt with the doings of an adolescent boy. Both network and spot broadcasting were used.

In preparing these programs, a performance is held about two weeks before each chain broadcast. Electrical transcriptions are made of this so that the records can be delivered to the stations on the spot list in time for them to go on the air the same day as the chain broadcast performance. It is reasoned that in the area where networks are used, time on the desired stations can be bought more economically than would be the case if time were purchased individually from each station. Conversely, in the area where spot broadcasting is done, the time on the stations used, because of the long distance between points and the toll charges involved, can be bought more economically by selecting the stations individually to give the company the coverage needed.

The Great Atlantic & Pacific Tea Company operates under executive divisions, determined geographically. These are further sub-divided into territorial units. Any

of the units wishing to add spot-broadcasting to their list of mediums can do so without bothering to ask organization headquarters.

The Iodent Chemical Company, Detroit, before going on the air with a spot broadcasting campaign which was to include a large list of stations, first tested its program in four widely separated markets. These were New York, St. Paul, Cincinnati and Kansas City, Mo. It was felt that a study of the response would provide a fairly accurate guide to the reception which the program would get. After the campaign was under way, other stations were added, and then a jump was made over the Far West to the Pacific Coast which was covered by the addition of more stations. By such means advertisers may take advantage of the flexibility of spot broadcasting to extend their campaigns into selected sales markets.

Chevrolet, at one time, conducted a spot campaign that aroused considerable comment because of its use of 167 stations. Dealers cooperated in the expense. At first, 135 stations were selected, radio coverage being plotted much as a newspaper campaign over the same area would have been plotted. It was decided that if any group of dealers wanted a station added to the list, it would be added without question, provided the station was adequately equipped to handle electrical transcriptions. After nine months of an open minded policy on additional stations, only thirty-two additions were made at the request of dealers. All but two of the total number of stations broadcast in the evening and these two exceptions were in agricultural communities where they were timed to reach farmers at their noonday dinner.

G. P. A. Radiator Glycerine, as advertised in spot announcements by Glycerine Producers Association, New York, furnishes an excellent example of what can be accomplished in timing copy so that each announcement

will fit in with weather conditions at the time of broadcast. The cast of characters in this one-minute radio show has been described as an automobile horn, a voice, and the weather.

The series was broadcast over seventy-five stations from one to three times daily. The script covered a weather report, the blast of an auto horn, and fifty words of commercial. To get a standardized horn blast that would be uniform in sound throughout the country, an electrical transcription was made with sixteen sets of grooves to take care of wear and tear so that when one set wore out, another standardized "blast" would be immediately available. A script book was sent to each station. This contained eighteen different announcements, together with detailed instructions as to their use. Tabs divided the book as follows: "How to select announcements"; classifications of the eighteen announcements under *Before First Freeze, First Freeze Forecast, Between First and Second Freeze, All Other Freezes, Warm spells Between Freezes,* and *Extreme cold.*

After receiving the day's weather report and forecast from its local weather bureau or newspaper report, the station determined which of the six weather groups suited that day's weather. It then selected an announcement from that group. If there were five announcements in one group, they were used in order and the process was repeated as many times as required by local weather conditions.

The Greyhound Management Co., Cleveland, Ohio, bus transportation, used spot announcements to sell definite holiday or other excursions where special fares were announced over the air.

The Loose-Wiles Biscuit Company, Long Island City, N. Y., used nineteen stations in selected territories with programs of interest to children. Sunshine Biscuits, particularly Sunshine Krispy Crackers, were advertised.

These programs were particularly well merchandized to the trade. Store cards on which the broadcasts were featured were offered to dealers. In addition, a four-page tabloid newspaper, *Sunshine Radio News*, was distributed to dealers in 100,000 lots. This newspaper announced the fact that Loose-Wiles was going on the air, contained pictures from the program, and included details of the Sunshine Discoverers' Club.

Buick Motors—"Walk into any Buick salesroom and learn of the extraordinary allowance that will be made on your car." This was the substance of three one-minute spot announcements that were used in a campaign by Buick Motors some time ago. The announcements were made daily, twice during the day and once at night, over ninety-six stations. The campaign aimed to move dealers' stocks when the now discontinued Marquette line was being liquidated. It is an example of the timely use of spot news. Results, it is stated, brought 20,000 people into dealers' showrooms and, during the first week, stepped up sales from 400 a week to more than 1,200.

The Vick Chemical Company, Greensboro, N. C., used one-minute spot announcements in the introductory campaign for Voratone, and again in a seasonal news tie-up explaining the use of its products in guarding against colds. On one occasion, seventy-two stations were used with two broadcasts during the day and one in the evening. On another, sixty-six, stations were used with one announcement daily in the daytime and one in the evening. The two series were run intermittently, being dropped for a week or so now and then and renewed. Under these circumstances the placing of the spot was left to the stations. The announcements were in the nature of semi-news matters, and tied in with local conditions wherever possible.

The commercials, read by station announcers, for example, would state that there were rumors of increasing "flu" cases in the territory and that the public health

authorities were recommending precautionary methods. People were told not to be alarmed and that one way of warding off colds was the use of Vick's Nose Drops.

The Rumford Company, Rumford, R. I., using electrical transcriptions on about fifty stations, is an outstanding spot advertiser. Its early use of broadcasting was limited to participation in cooking-school programs. Eventually, the decision was made to expand its radio activities and since that time the company has been sponsoring its own cooking school programs.

Fifteen-minute programs are broadcast twice a week. Introductory talks vary. They may cover general discussions about products in the home and, at other times, talk about Rumford baking products. Listeners are invited to write in for recipes mentioned during the program, or for booklets offered. Such offers are natural tie-ins with the merchandising activities of the company and are not artificially pushed as a gauge to determine the size of the audience or the pulling power of any one broadcast.

Over the course of several years, little consideration has been given to changing the type of program, so satisfied is the sponsor with its success. In one instance where the desirability of a change came up, local announcers were given instructions to ask whether a different type of program was wanted. The percentage of listeners that favored a change was so small that the investigation never went any further.

Rumford has made extensive use of imitation theater tickets in merchandising its broadcast series through grocery retailers. These tickets, inviting people to A-1 seats, are distributed by salesmen in lots of 50 and 100. A hanger display, in the shape of a microphone, also is distributed. Each one carries the call letters of the stations in the territory where it is to be used. Salesmen take care of the work of putting up these hangers and checking to keep them on display.

16. Checking-Points on Spot Broadcasting.—In making a decision as to the advisability of using spot broadcasting, the following points should be considered in order that advantage may be taken of the conditions that are the most favorable in each case.

Flexibility. This covers more than the picking of individual markets, or stations. It enables certain changes either in program, or the commercial credit that may seem advisable because of differences in markets or time zones. Also it makes possible gradual or wide extension of the campaign to include additional stations.

Adjustment of weight or intensity (circulation) with cost that is commensurate with distribution, market and competition.

Ability to state local retail prices where price mention is permitted. For example, automobile advertisers may be able to mention delivered price.

Adaptation of commercial credits to local conditions. Often dealers' names can be mentioned or testimonials of local users read.

Possibilities afforded by recordings. Personal appearance of talent at time of broadcast unnecessary. Several programs recorded at one time result in economy and continuity.

Possibility of picking stations on individual merits.

Possibility of Weighing the cost of spot rates and recordings or local talent charges, against chain rates and toll charges. Combination of chain in some sections and spot in others may sometimes be preferable to either chain or spot exclusively.

Possibility of staggering time of broadcast over several stations so as to duplicate coverage over interlapping areas and give parts of audience several times to catch program.

In order to avoid possible difficulties in spot broadcasting, careful attention should be given to the following matters:

If live talent is used, the sponsor should give detailed instructions as to direction, so that the broadcasts over various stations will achieve as much uni-

formity as possible. Such instructions also are important in regard to the commercial credits to be delivered by station announcers.

If the program has been a sustaining one or one previously sponsored by other advertisers, capitalize immediately the audience following of that program.

If broadcasting is done from spots at different times on different days for certain reasons, these reasons should be weighed against the added difficulties in merchandising the program.

In judging claims of coverage or influence of stations, check not only figures, but the basis on which the figures are arrived at because there is still lack of uniformity in methods of determining coverage.

Where transcriptions are used, not only is good recording essential, but the quality of reproduction of that recording at the broadcasting stations is of paramount importance. Check carefully the station's ability to handle transcriptions.

See to it that transcriptions are forwarded in ample time to allow for possible delay or damage in transit.

CHAIN OR NETWORK BROADCASTING

17. The Network Broadcast.—A spot broadcast is a program broadcast only by the station where it originates. When this program is conveyed by wires to other stations, and all stations so connected broadcast the same program simultaneously, the result is a network broadcast. The maps, Figs. 1 and 2, show how the various stations associated with a network are linked by wire.

There is practically no limit to the size to which a network can be built, and it is a common occurrence for broadcasters to use anywhere from fifty to more than a hundred stations, located throughout the country in such a way as to make the program available to practically every radio home in the United States.

The principal national and sectional networks have already been enumerated, and here consideration will be restricted to the networks of the National Broadcasting Company, and the Columbia Broadcasting System.

18. Basic Networks.—Each of the networks mentioned is composed of a basic group, which is the usual sales unit, and supplementary groups which may be added as units at the advertiser's wish, in order to cover the areas in his distribution.

The basic networks cover the northeast quarter of the United States where population is concentrated. The cities in which their stations are located are the key trading centres of practically any national advertiser's distribution.

The power of the stations in different cities varies greatly, ranging from 500 watts to 50,000 and one station WLW uses 500,000 watts. But the combined coverage of all the stations on any of these three basic networks provides primary service to almost all parts of the northeast quarter of the country. Similarly, the supplementary networks provide coverage of other sections of the country, though not with the same degree of intensity.

The networks of the National Broadcasting Company and the Columbia Broadcasting System furnish to advertisers elaborate and costly books containing large coverage maps of the whole country built on a plan similar to the WABC map shown in Fig. 3 of Radio Broadcasting, Part 1, but extending over the United States and Canada. Special maps are provided showing day time and evening listening areas.

These maps are not suitable for reproduction in a text of this size, but the student who becomes associated with any large general advertiser or connected with a nationally recognized agency can secure, or at least examine, such maps.

The individual stations composing a network are not all owned by the network; in fact, most of them are not. But all work on a uniform basis and are as closely associated with each other in their network operation as if they had a common ownership.

Wires connect these stations with each other, so that all may broadcast the same programs. Theoretically it is possible to originate a broadcast on any station in the network and provide it to all the others. Actual practice, however, has indicated the desirability of originating programs at a few key points, and therefore each network has what it calls key stations. For the N. B. C. Blue network the key station is WJZ, New York. For the N. B. C. Red network it is WEAF, New York. For Columbia, the key station is WABC, New York.

Programs are originated at other stations regularly, also notably in Chicago and Los Angeles, but the resources, quality and variety of radio talent are so much greater in New York than elsewhere, that New York has become the focal point for radio in the United States.

19. The Split Network.—There are many extensive organizations, doing a large volume of business, which are of a sectional rather than a national character. The gasoline and oil companies provide an excellent example of this type of company. To serve their broadcasting needs on a network basis, the chains have, upon occasion, split their networks to conform to the advertiser's distribution. But a split network contract always contains a recapture clause, enabling the chain to cancel the contract before its expiration should the split network time be purchased by an advertiser who will use the entire network.

There are now so many broadcasters using the complete basic chains, or who desire time on them and cannot get it, that the split network arrangement is becoming continually more precarious for the broadcaster, and the opportunity to purchase a split network is diminishing to the vanishing point. It is this circumstance, this excess of demand over facilities, that indicates the approach of a time when another major network of national standing will be formed.

20. Time Zones and Rebroadcasts.—Coast-to-coast networks cover the four time zones of the United States, and this must be taken into consideration in planning a nationwide program. Ten o'clock, standard time in New York, is seven o'clock in Los Angeles and San Francisco, eight o'clock in Denever, nine o'clock in St. Louis and the middle west. Chicago at present is on Eastern standard time.

With most of the larger commercial broadcasts originating in New York, and planned to reach radio audiences in the eastern and central time zones at the most popular time, namely, between seven and ten thirty, it is evident that programs sent to the Pacific Coast at the same time might arrive at most inappropriate hours. There is no point, for example, in having a program of primary interest to men reach Los Angeles at four or five o'clock in the afternoon when most men are working and are not able to hear the broadcast.

Because of this condition, many sponsors broadcast the same program twice in an evening—once for eastern and central time-zone audiences, and later for mountain and Pacific audiences.

With a good receiving set it is possible to hear both broadcasts on a night when the reception is good. For instance, if you miss Amos 'n' Andy at seven, and you live in the eastern time zone, you can pick up the program at eleven o'clock from a far western station such as Denver or Los Angeles. The two programs, of course, are identical.

Rebroadcasts, as these are called, increase the cost of producing the program. But every dollar spent for radio advertising, just as in other advertising, is invested with the expectation of obtaining a profitable result. The extra dollars required for a rebroadcast are an investment in a larger and more responsive audience than would otherwise be reached. The advertiser must balance his investment

against the market potentialities, and if he is convinced that he will get his money's worth, then rebroadcasting is desirable.

21. Sustaining Programs.—At least one program, usually two programs, and sometimes three or four are produced every operating minute of the broadcasting day by each of the national networks. Time not sold to sponsors, either by the network as a whole or by individual stations, must be filled. Radio stations are not permitted to have blank spots in the schedules, and even if they were they wouldn't have them because they would soon lose their audience. The American listener expects to hear something when he turns his dial to a given point, whether the station has sold the time or not. And he expects what he hears to be something he can enjoy. Consequently, network time not purchased by sponsors is filled with programs furnished at the expense of the network. These are called sustaining programs.

In cases where the complete network is not used, the stations not employed must be provided with sustaining programs. This results, in practice, in producing several programs simultaneously in the key studios of the networks. Each station on a network pays a stipulated amount to the network for this sustaining service, and receives from the network a payment for all sponsored time the network uses on the station.

From the standpoint of the individual station there are advantages and disadvantages in this arrangement, but the former outweigh the latter. The cost of the sustaining service is much less than the expenditure the station would have to make in originating its own sustaining programs for all unsold periods, and the quality and variety of the programs is much superior to what most communities could produce. This builds audiences, and it is audiences that stations really are selling to broadcast advertisers.

The disadvantages are that the network pays the station less for sponsored time than the station would receive from a local sponsor; the most desirable time on the schedule is taken by the network and is therefore not available to local sponsors; and all time sold to local sponsors is subject to clearance for chain programs upon brief notice, making the position of the local broadcaster insecure. He may be moved at any time, and several times—and audiences do not follow these moves quickly. This condition creates a difficult problem for chain stations that require income from local broadcasters to cover operating expenses. A recently established chain practice of setting aside certain periods during the broadcasting day when individual stations may sell spot broadcasting on a guaranteed-time basis, may help to ease this situation.

22. Choice of Radio Talent.—Since the chains are required to provide sustaining programs, they use these programs for the testing and exhibiting of the talent under contract to their talent bureaus. All the artists must be meritorious, of course, for the network's first obligation is to provide good programs. But beyond merit, there enters the element of personality—personality conveyed by the medium of sound alone.

Early in broadcasting it was demonstrated that pleasing personalities attract audiences—even though those audiences cannot see the artist. This led inevitably to the star system, just as it has in motion pictures, with salaries running into high figures proportioned to the sponsor's estimate of the performer's popularity.

Most of these "star" or "name" artists have come to radio from other fields. From the stage, the movies, variety houses, from the newspaper world, and other sources. Relatively few have risen to stardom through radio alone. But ability to project one's personality arcoss the footlights or from the motion picture screen does not

by any means imply a similar ability to do so through the microphone. Many dismal and expensive disappointments attest this truth. Only broadcasting, and the response of the radio audience, determine whether the family in its home is stirred by the artist's personality, or is not.

Some voices of no great distinction as voices convey something that interests and pleases the listener and attracts his attention to the human being, rather than the voice. Perhaps the hearer writes a letter to the performer, or to the station from which he broadcasts, expressing his pleasure. Many people do. When these letters are received in noteworthy quantities, the performer's ability to command a radio audience is demonstrated, and his value to the advertiser is more certain.

23. Star Domination Not Desirable.—Using stars or "name" artists helps to build a sponsor's audience quickly, and to enlarge that audience as the artist's popularity expands. A drawback that every advertiser must guard against, however, is the danger that the program may be so dominated by the star, in the listener's mind, that the advertiser and his product or service are overlooked. When that happens, and it has happened often, the advertiser is not using his broadcasting dollars effectively, and it is time to revise the program to raise his own visibility, or else to change artists.

As in practically every phase of advertising, here again is a matter that can only be decided by judgment—there are no rules. How to employ the proved popularity and audience building power of a "name" star, without losing the advertising value, which, after all is the sole reason for sponsoring a broadcast, is one of the most important problems confronting the broadcaster. Even men of the most extensive experience in broadcasting make mistakes now and then, but their ability to be right most of the

time is what gives them prominence over others. The broadcast sponsor will find it to his advantage to employ the best brains he can find to direct his broadcasting. For inexperienced persons to decide these problems correctly would be only sheerest luck. And in dealing with sums as large as those involved in network broadcasting, there are too many elements of chance already involved to justify the adding of those that are dependent on luck.

PROGRAM TYPES

24. Audiences and Programs.—Every broadcast has two audiences. One is the audience that the station or the network has built through the general high quality of its programs. The other is the additional audience attracted to a particular broadcast because of its inherent interest to them.

Neither of these audiences, which make up the total of listeners, is static. If the sponsor's program has wide appeal, and a personality of its own, the number of listeners increases constantly as word spreads that the program is a good one to hear. If the program lacks the indefinable something that makes it enjoyable and memorable, the reaction of the audience is one of indifference, and its numbers will decline as other programs broadcast at the same time from other stations prove more attractive. Rarely is a network program definitely of no interest in these days. Too many able people have contributed to its creation, too much care and money have been devoted to getting talented artists, for a program to be bad. But in these days of competition for the ear and loyalty of the radio audience, mediocrity is a danger signal. This is not to imply that only the best program of its kind can be a success. Far from it, even if there could be found general agreement on what is best. But there is something about radio programs that defines them as unerringly

as a ball player defines the ability of a rookie when he says he has "class." Some programs radiate class. Others do not. Those that have it prove profitable to their sponsors, often in spectacular results.

25. Showmanship Necessary.—The employment of able talent being assured, the thing that gives a program class is showmanship. There is no way to define showmanship acceptably. It includes a keen sense of the dramatic; a precise feeling of balance and pace; and an unerring ability not only to do the right thing at the right time, but also to do it interestingly and entertainingly. Some persons have a pronounced instinct for showmanship, and when this is amplified by experience, training and practice, plus all that cultivation of background to be derived from intelligent reading and studying the great emotional and intellectual powers of music, then those possessing these qualities are fitted to be entrusted with the creative end of radio broadcasting, the creation of the program structure, and the direction of its action.

Any type of program broadcast, even the most unpretentious interlude of music, can be made to sparkle through real showmanship. The technique, the labor, the almost incredible amount of planning and rehearsing that go into a program may be unknown to the radio audience, but it is quick to appraise the results; and the basis of this appraisal is the reaction of the audience to the showmanship invested in the program.

26. Program Type Classification.—In his book "A Decade of Radio Advertising" Dr. Herman S. Hettinger names nineteen different types of programs. These are (1) Classical music, (2) Semi-classical music, (3) Folk music and ballads, (4) Variety music, (5) Popular music, (6) Children's programs, (7) Comedy broadcasts, (8) Dramatic programs, (9) Children's educational programs, (10) Adult educational programs, (11) News, market

and weather reports, (12) Religious broadcasts, (13) Sports broadcasts, (14) Special features of public interest, (15) International broadcasts, (16) Women's feature programs, (17) Variety programs, (18) Farm programs.

A glance at this list reveals that the types fall into two general classifications, entertainment programs and service programs. Entertainment programs include music, drama, comedy, sports, special features and variety programs. Service programs include educational, religious, news, weather, markets, farm and women's interests.

The purpose of the entertainment program is just what its name suggests, to bring laughter, happiness, enjoyment, release from cares and the demands of our physical life. The purpose of the service program is to render the listener some needed service, and thus contribute directly to his mental resources for the enjoyment of life.

Programs of both classifications are popular and frequently a single advertiser will use programs of both classes or two different programs in the same general classification, simultaneously. For example, one manufacturer broadcast a weekly hour of symphonic music played by a great symphony orchestra; at the same time, but on a different day of the week, he broadcast a popular dance orchestra with a variety of entertainers; and, concurrently, many of his branches, operating as independent advertisers, broadcast sports results.

Another example is that of a manufacturer of a breakfast food who sponsored a popular dance orchestra with a feature singer, which was straight entertainment; and he also sponsored a program of songs and stories for small children. This latter program was unusual in that its purpose was both entertainment and service. The entertainment was for the children; the service was to the parents who found their children refreshed and relaxed and in a proper frame of mind to eat their evening meal; for the program was timed to come immediately before supper.

Almost any type of program, if done well and with a liberal sprinkling of showmanship, will command a worthwhile audience. But there are trends in the popularity of program types, just as there are in motion pictures. At one time detective stories, and programs dealing with crime detection, win particular interest; at another it is the foolishness and drolleries of our well-known comedians that captivates; or it may be the suave, intricate rythms and melodies of our modern dance orchestras. Symphonic music, once considered of too limited interest for the mass audience a radio sponsor pays to reach, has grown immensely in popularity, thanks not only to the welcome broadcasts of such world famous groups as the Philadelphia Orchestra, the New York Philharmonic, the Detroit Symphony; but also to the increased employment of symphonic structure and orchestration in bands of the deliberately popular type.

27. Musical Development Furthered.—Radio may well be given much of the credit for America's coming of age musically. No longer is the average listener responsive to melody alone; no longer is he so opinionated in his viewpoint that if he doesn't care for the tune, "the music isn't good." Now he feels what is back of all of it, even though he may not comprehend it. He pulses to new rythms, he accepts strange harmonies, and he welcomes the contrast of dissonance. In short, today he views music with an open and avid mind, so that he is equally capable of appreciating the delicate loveliness of the Last Rose Of Summer, and the brooding, mystic, melancholy of Tschaikowsky's Fifth Symphony.

This raising of the musical appreciation of the people has opened greater opportunities to radio, for it not only makes useful whole libraries of worthwhile music formerly condemned by the word "classical," but it also furnishes a real economic stimulus to the creation of good music by

modern composers of the so-called "popular" kind. Much of today's popular music would have been as bewildering and antagonizing to the devotees of Alexander's Ragtime Band, as were Wagner's amazing musical creations to the devotees of Bach and Mozart. The evolution of popular enjoyment of music, in the space of a few years, has brought modern popular music and classical music very close together.

Singing has undergone as great an evolution as instrumental music. The stuffed-shirt affectations of a former operatic school, and the trifling, sirupy vocal miniatures of crooning, both have given way to honest voices, singing with great skill and beauty, but first of all, singing with convincing sincerity.

Comedy changes. From sorry puns and "wise-cracking," it changes to gags, and then to situations. So active has become the sense of humor of the radio audience that today the finer shadings of irony meet an appreciative chuckle, and our comedians may enjoy the same privilege of deft and delicate ridicule seized in an early generation by those masters, Gilbert and Sullivan.

Any kind of program may win a large and enthusiastic following, so long as it does not commit the two cardinal sins of being pompous and boring, and so long as it does contain that life-giving element of showmanship.

28. Broadcasting Subject to Constant Change.—It would be futile to discuss the relative popularity of present-day programs because types of programs are so subject to change. There is but one certainty in radio work —whatever else may be indefinite, whatever else may be abstract, the fact of constant change is always present. When that condition ceases to be true, the decline of popularity of this medium may be expected. For when radio becomes static, it will have lost touch with its audience; it will have doffed the characteristic which it shares

so conspicuously with the American people today, the spirit of freshness, newness, change.

29. Value of Radio Cumulative.—The network broadcaster must look at radio with the long view. The value of his broadcast advertising is cumulative, and he must plan his efforts with the realization that if these efforts are initially successful, and if the modifications and evolution of his program meet with public approval, his success may continue for many years. Many of the most popular programs have been broadcast for five, seven, even ten years, but no one can forecast what will be the conditions ten years from now. If the original plan of use of radio allows sufficient flexibility in point of form and variety; if it is founded on pleasing fundamental human desires and interests; if it is constructed on the basis of meeting the average American in his home from week to week in cordial and unselfish friendship; and last, if these purposes are kept always fresh, the program may go on and on, and hold that popular goodwill and interest which alone make it profitable.

SCHEDULING

30. Continuity of Effort Needed.—Radio has sold goods in a spectacular way and these results are rightly credited to it as an advertising medium. However, much credit for success is due to the methods radio has practically forced its advertisers to employ. Schedules in printed advertising are highly flexible. Usually they may be cancelled upon short notice—and often they are. Contracts for radio broadcasting also are flexible and may be cancelled on brief notice—but usually they are not.

The reasons for this different point of view toward the printed page and radio, are not easy to find. But probably it is because it takes time to develop an audience, and when that audience has been acquired cancellation seems to be

literally throwing away a large investment. At least broadcast advertisers have shown remarkable stick-to-it-iveness in their radio advertising.

In all probability the sheer continuity of effort many broadcasters have shown accounts in large measure for their successful use of the medium, though needless to say, a meritorious program helped.

Another factor that has made radio resultful is the frequency which it requires. Again, the advertiser has found it logical to accept the premise that you must not allow too great an interval between broadcasts or the audience will forget you. The same condition applies in printed advertising, but, for some reason or other, its truth seems more apparent in radio. Consequently, broadcasters employ a frequency of contact with the public seldom employed in printed advertising. Usually the longest interval allowed to elapse between programs is one week, except in the case of those sponsors who confine their broadcasting to the sponsoring of the accounts of unusual events, such as world's championship prize fights, automobile races or foot-ball games.

There is a general axiom in radio that the longer the program, the longer the permissible interval between programs. Thus, the one-hour program is usually broadcast with a frequency of once a week. So, also, with half-hour programs; though here is found a tendency to use a higher frequency. Two, three and four-times-a-week schedules of half-hour programs are much more general than they were a few years ago when this time unit represented a more impressive occupancy of the broadcasting schedule than it does today.

Probably the minimum safe frequency for fifteen-minute programs may be accepted as twice a week. But even twice is on the danger line. Three times a week is much better as a minimum. And many broadcasters employ frequencies of four, five, six and even seven times

a week. When time units smaller than fifteen minutes are employed, there is need for greater frequency to reiterate the message from day to day, and to establish the habit of listening. But so far as network broadcasting is concerned, the minimum time unit obtainable is fifteen minutes, and smaller units must be confined to spot broadcasting.

31. Determining Desirable Time Unit.—In determining the proper time unit for a contemplated broadcast, the following points should be considered; (1) The relation that the length of the time unit bears to frequency with which it should be used, (2) the type of program, (3) the contemplated talent, (4) the budget or appropriation. The smaller the time unit, the greater its relative cost. For example, four fifteen-minute periods cost considerably more than one full-hour program.

Practice has indicated that it is not desirable to have commercial programs that are mostly or entirely talk, run more than fifteen minutes. That seems to be about the limit of interest on the part of the listener. A learned professor of theology at one of our leading universities once cautioned his class of student preachers that "No souls are saved after the first fifteen minutes." The same principle is true in radio.

Many enjoyable musical programs have been given in fifteen-minute periods, but this length does restrict the choice of music and the manner of its presentation. If musical expression is to be given to a representative variety of moods, more time is desirable. With orchestra, solo voices, and group voices combined, a half-hour is almost essential. Probably serious music for small instrumental groups, where variety is subordinate to the establishing of a single musical atmosphere, may well be kept in the fifteen-minute time unit. The same principle applies here as in the talking periods.

Variety shows, involving instrumental music, vocal music by soloists and groups, comedy and dramatic skits, require not less than half an hour, and the tendency in recent practice is to give them a full hour. The same condition appears to be true of programs of symphonic music, played by seasoned orchestras of national reputation. Here the orchestra may present, through the medium of music, the same variety of emotional appeal and intellectual mood as does the variety show.

32. Amateur Hours.—A phenomenon of probably passing popularity has been the amateur hours. The reason this is given only a temporary standing is the well-known tendency of Americans to overdo things and go to silly extremes. Amateur hours have injected a fresh note into broadcasting. The sincere and earnest efforts of amateurs appealed to the sportsmanship of the listener —he felt like giving them a break, even when their performance was rather bad, though in justice it must be said that many amateurs have done good work.

These amateur hours stimulated conversation, aroused curiosity and interest, and elicited the sympathetic support of the audience. Thus they were successful for the advertiser. So amateur hours sprung up on the networks and simultaneously in every city and town. For a while it seemed as though the entire radio world had gone amateur; and this overdoing of an excellent idea must eventually prove its undoing.

The appeal of this form of entertainment resulted from existing conditions. The first broadcasting was highly informal. It went on or stopped in jerky fashion, and nearly anything was acceptable. Then the work of refining started, and with it came greater formality. This developed to the point where the urge to precision and perfection in the performance was so great as to communicate itself to the audience. Spontaneity was completely

lost and the listener almost felt that he had on his mental full-dress suit when he turned on his radio set. The introduction of comedians smashed this formality pretty thoroughly, and people delighted in it. And with the coming of greater freedom in broadcasting, came the realization that the audience was not interested so much in technique as it was in having human beings human. Amateur hours were a logical outgrowth of this new set of circumstances.

33. Time of Day for Broadcasting.—In scheduling broadcasting, real thought must be given to a selection of the right time of day. Ordinarily, service programs should be given in the daytime. Up to the time of the evening meal, most persons are mentally and physically active. But after it, they relax and want to be amused. Service programs, with the possible exception of news and editorial comment, bring facts and ideas that call for mental activity. But after our minds have "knocked off" active work for the day, we don't feel like putting them back in harness. Cooking schools, household hints, exercises, all are subjects for daytime broadcasting. And the daytime audience is preponderantly feminine.

When it is considered that the woman in the family is the treasurer of the household, and is estimated to be the spender of as much as ninety cents out of each dollar of family income, it is evident that broadcasting to a feminine audience can be an excellent thing to do. Many advertisers who have been more interested in the figures on the sales sheet than in being sponsors of a famous radio program featuring some renowned "star," have found the daytime hours extremely profitable.

There seems little question that the possibilities of productive daytime broadcasting have not been sufficiently explored, and that the next important development in radio will be an intensification of the use of this less expensive time. Already the value of the early morn-

ing hours has come in for increasing recognition. And it is only a question of time before the skill and ingenuity of broadcasters will find ways to make daytime service programs so interesting and noteworthy that they will command audiences that make daytime prices a bargain.

Children's programs seem to be scheduled, by unanimous consent, between five and seven in the evening. That is, of course, the family zero hour, when youngsters have been called home from play, when their bodies are tired and they show it with restless querulousness, and when diversion is most welcome. That niche in the schedule seems to belong to children, and let us hope that broadcasters will use it carefully and understandingly, realizing that while parents may not listen, they are quick to note the effects on their children; and if the effects are not what parents desire, a chorus of protest will follow.

Programs sponsoring foods and beverages try to quicken the appetite of the listener. Hence, it is not good practice to schedule them soon after the usual meal times. If they are of major entertainment characteristics, it's better to wait until nine o'clock in the evening to broadcast them, and if they are to cover more than one time zone, it may easily prove desirable to broadcast still later.

After ten-thirty the mind of the listener, tired by the exigencies of a hard day's work, seeks pure relaxation. Even following the plot of a dramatic presentation calls for mental effort that is given reluctantly. Certainly this is the time for music; and even the kind of music may well be considered from the point of view of the tired mind. It may better be music that calls for a little intellectual understanding, music that appeals directly to the more passive of our emotions. The outstanding success of one orchestra leader in recent years has been attributed to the fact that he selected programs to appeal to "tired women." He asked nothing of them but to relax, be completely at ease, and listen comfortably.

34. Competing Programs.—A factor to be considered in scheduling is competing programs. Some programs have such outstanding merit that they practically own the air. When you find one of these, it's just as well to see if there is not some other time available that is not quite so thoroughly dominated by a single program, or by two noteworthy programs.

On the other hand, some programs have such a pronounced character that, even though you know they are popular, you must also know there are large numbers of people who would prefer to hear something else. Take a mystery story period for example. You can be certain that, if it is well done, it has a large following of those who love to be thrilled and startled. But there are also large numbers of persons who don't want to be startled. If your program is so completely different in theme and execution that it may seem to stand at an opposite extreme, it may readily obtain that large unsatisfied audience, even in direct competition with a program of proved popularity.

One additional factor in scheduling lies in the programs that precede and follow yours. Often a new program gets off to a quick start by immediately following a program of proved popularity—merely because circumstances enable it to inherit much of its audience from its predecessor, and its own merit holds that audience. Likewise, if a spectacular program is scheduled to follow yours, many listeners will tune in early, hear your program and be pleased by it, and form the habit of listening to all of your program and then to their original favorite afterwards.

Good scheduling cannot make an inferior program successful, but it can speed the rise of popularity of a good program, and put the advertiser's dollars to useful work more quickly.

MAIL RESPONSE

35. Obtaining Reponse from Listeners.—The first radio programs brought letters of appreciation from listeners and disclosed that people could be sufficiently interested in what they heard to write about it. This fact furnished the broadcast advertiser with a means of measuring the size of his listening audience.

For years there was great curiosity in regard to the number of listeners, and at times rather extravagant means where employed to draw mail from the radio audience. After a period when people were invited to write in if they had heard the broadcast, came the introduction of mail stimuli. These took the form of "give-away." If you wrote in and asked for something you would receive it free. That procedure was a great success in stimulating mail, but the commercial advantage to the broadcaster was questionable.

36. Danger in Free Offers.—There is one great danger in free offers; namely, that there is no way to forecast how many requests there will be, and therefore there is no way of telling how much they will cost. Many sponsors had expensive experiences with free offers, particularly when competition in giving things away sprang up and the offers became increasingly attractive. The proposition was uneconomic in principle, and it soon underwent drastic modification.

Prize contests of one kind or another supplanted free offers pretty generally, and, as usual, they were overdone. For a time it seemed as though every program had a prize contest.

Those who retained the free offer policy changed it to include a provision that meant in practice, if not in theory, that the letter writer first purchase the merchandise. Box tops, wrappers, bands, cartons—anything

that gave evidence of a purchase—became a requirement for the obtaining of a give-away. This proved a sales stimulus of merit, and the practice has worked out satisfactorily enough to warrant the opinion that it will be a permanent form of radio merchandising.

37. Sampling.—There will always be a place for straight, unconditional give-aways in the form of samples. But sampling by mail can be very costly when done on a large scale, and some modifications of this general idea are usually followed. Where a new product is being introduced into a line, for example, the sample may be a full-sized package, but to obtain it the writer must send in a carbon, box top, or other item which indicates the sale of some other article in the advertiser's line.

It is obvious that this change did away with the original objective of obtaining mail merely for the purpose of estimating the size of the audience. The purpose changed to a specific sales promotional activity, and that put it on an economic basis subjected to adequate control.

The audience mail, particularly where samples are used, may be employed effectively in drives for distribution. A bundle of letters containing the names and addresses of people interested in a product to the point of writing for a sample, people who live in the neighborhood served by a prospective dealer, is a powerful inducement in the hands of an intelligent salesman.

38. Volume of Audience Mail.—The volume of audience mail is itself a spectacular thing. The pieces of audience mail received by the three major networks alone, without consideration of such mail sent to all the remaining stations in this country, from 1928 to 1934, were as follows:

1928— 815,458	1931—7,305,455
1929—1,704,067	1932—8,327,647
1930—3,205,646	1933—7,482,722

1934—9,752,909

These figures reveal the enormous forces with which the radio broadcaster is dealing; the need for utmost care in the selection of merchandise to be sent to letter writers; and also the necessity for seeking either a means of controlling the volume or else of establishing qualifications which produce sales of sufficient proportions at a proper cost.

Everything from cross-word puzzles to racing turtles has been offered to radio audiences. The kinds of things, exclusive of samples, offered to letter-writers by broadcast advertisers, go in cycles of popularity, just as everything else in radio does. At one time cross-word puzzles were sure-fire mail stimulants. Now nobody considers them. When an offer is being considered, a careful survey should be made of all radio offers then current; possible offers should be carefully studied; and the conditions of the gift and methods of distribution should be placed in the hands of men who have the background of years of experience with them. The possibilities of this subject are like dynamite, and it should be handled with the utmost care.

MERCHANDISING THE PROGRAM

39. Merchandising.—The term *merchandising*, as applied to a program, covers all the acts or business practises employed to bring the program to the attention of the public and those who have or should have an interest in its success. Broadcast advertising contains so many elements of drama and human interest, that it lends itself ideally to intensive merchandising. The human imagination is practically the only limit that can be placed on the methods and means of merchandising a program to all those in whom the advertiser is interested—wholesalers, retailers, company salesmen, factory employes, and consumers.

One of the principle functions of advertising is to focus interest and create conversation. In this respect, radio

advertising has advantages not enjoyed by the printed word, because its appeal is so directly to the emotions. Radio, entering the home as an invited guest, presenting personalities for whom the family feels a personal affection, providing entertainment and amusement with a generous hand, has an intimacy in the family that is all its own. And this intimacy provides opportunities for merchandising the program never before available.

Increasing recognition of the importance of alert and aggressive merchandising is evident on the part of all concerned with radio. Offhand it might seem paradoxical to advertise your own advertising. But, whether it is or not, results prove the value of so doing. It helps to build audiences more quickly and to a very desirable extent it directs their thinking. It provides the background information that people want, and at the same time stimulates curiosity. It engenders enthusiasm throughout the whole system of distribution. It increases the factory workers incentive to good workmanship.

Every network program should be thoroughly merchandised before it is launched. The trade should be completely informed regarding the structure of the program, the individual stations in the network, potential audience data, biographies of the personalities on the program, and details of any offers being made.

40. Store Display Useful.—Window, counter, and store displays, giving program information and the days and hours of the broadcasts, should be furnished all outlets and be exhibited prominently. To all employes of the sponsor should be given a full description of the effort, and they should be urged to invite their friends to listen. Newspaper advertisements on the radio-program pages should call attention to the program and its features, and mention should be made of the program in all advertising regardless of character.

The activities outlined above may be considered a bare minimum for the launching of the program. After it starts, promotion and publicity should continue energetically. Special inserts in packages, special "radio" wrappings, new display cards—anything that invention and ingenuity can devise with proper consideration of costs, should be employed to keep the radio program, its sponsor, and the product advertised before the public and all distributors. Unless these things are done, the program will be working under a handicap, and cannot be so quickly effective as good advertising practice demands.

CONCLUSION

41. In writing of radio broadcasting, the purpose has been to give a general picture of this great promotional medium and to relate some of the experience that has attended its evolution and led up to general practices now employed.

It is impossible to lay down hard and fast rules. The methods, the ideas, the activities of 1928 went out of date in 1928—and so will those of the present year. Radio, of all commercial activities, is probably closest to the home and the family. It is a part of their daily lives, bringing the best in all the outside world directly into their living rooms.

And if radio lives with people, it must conform to people as they and their interests change from day to day. People do not change according to rule or plan. They go off in the most surprising directions. And radio must go with them. When it loses touch, it loses influence.

The most reliable guide to the student of radio is his own observation and interpretation of what people are interested in. A good education, good literature, good

music, intelligent theater going, thoughtful attention to programs on the air—all these can be very helpful to him. But in the final analysis, the people who will listen to his broadcast are the ones the broadcaster should know. His instruction must come from his daily contacts with other human beings.

RADIO BROADCAST ADVERTISING

Serial 3360B (PART 2) Edition 1

Review Questions

NOTE.—These Review Questions are given merely that you may test yourself on your general knowledge of the points discussed in this lesson. If there is any question that you are unable to answer, this indicates that you have missed the point involved and should read the text again. You can readily find the answers of all of these questions in the text, but do not send your answers in for correction.

(1) Define spot broadcasting and tell in what way it differs from network broadcasting.

(2) Tell several advantages of spot broadcasting.

(3) What are electrical transcriptions and why are they used?

(4) Tell three ways by which spot broadcasting may be merchandised.

(5) Name the four steps in preparing spot broadcasts.

(6) Name eleven points to consider as guide to station selection for spot broadcasts.

(7) How large a portion of the United States is it possible to reach through chain network broadcasting?

(8) What are sustaining programs and why are they used in radio broadcasting?

(9) What danger is sometimes experienced in using radio-star talent?

(10) Give the probable reason that advertisers do not cancel radio broadcasting schedules as they often do advertising campaigns.